

Bodies of Pain

Suffering in the Works of
Hartmann von Aue

Scott E. Pincikowski



Studies in Medieval History and Culture

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Suffering in the Works of
Hartmann von Aue

Scott E. Pincikowski

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Series Editor Foreword

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Francis G. Gentry

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To Kate

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Preface

Studying the meaning of pain and suffering has taken on new significance since the tragic events of September 11, 2001. The terrible images of the victims of the World Trade Center, the Pentagon, and in Pennsylvania, and the collective fear and anger that terrorism has awakened in the United States resonate with a immediacy that have caused us all to think about the position of violence in society. What once belonged to the fictional and uncritical “reality” of Hollywood film culture occurred in front of our eyes. No longer do we have the luxury of playing out retributive and fanatical violence in the safe realm of fiction and television reports of far away places. We are compelled to confront the forces of violence in our own lives and in the lives of others thousands of miles away. At this moment in time we have an opportunity to reevaluate our anesthetized relationship to violence. One means to do so is to attempt to unlock the symbolic content of violence, the encoded meaning behind individual and societal suffering. What does it mean to inflict pain at the micro level of the individual and cause destruction at the macro level of society? Surprisingly, medieval culture and its obsession with violence, self-inflicted pain, tortured bodies, body parts, blood, and blood feuds may help us in this endeavor.

This book analyzes one attempt in the twelfth century to understand the role of violence in civilization. What at first appears to be a portrayal of refined and enlightened courtly society turns out to be an exploration of the meaning of pain. Hartmann von Aue’s works depict not only the individual’s relationship to pain and suffering, but also society’s role in the infliction and alleviation of pain. There is no doubt that Hartmann’s historical and cultural context is much different from our own. To say that the meaning of pain in the two epochs is exactly parallel would simplify the complex and multifaceted understanding of pain in each era. What the reader may take from Hartmann, however, is that at transitional stages in history, violence, pain, and suffering often become more prominent and

take on a significance that necessitates further analysis. Hartmann poses the important question of what function violence should have in a society that views itself as civilized, just as we are faced with that same question today. He attempts to find the fine line between the just and the unjust use of violence, the limitations and possibilities of recognizing the unbelievable power of pain. While this study does not analyze the meaning of violence today, I hope the reader will reflect upon the medieval understanding of pain that Hartmann depicts, realize that our fears and concerns are not so different from the Middle Ages, and come to a better understanding of the consequences of violence for the individual and society.

The primary texts I use in this book are all critical sources. For longer translations from Hartmann's works, I have used Dr. Frank Tobin's wonderful new translation.¹ Unless indicated, translations are from this source. All other translations, including secondary sources, are my own unless noted.

The inception of this book occurred during a series of independent studies with my dissertation advisor, Dr. Francis G. Gentry. Dr. Gentry's passion for courtly literature, especially Hartmann von Aue, was infectious and compelled me to study the rich complexity of this poet's oeuvre. Dr. Gentry's interest in new and innovative approaches to medieval texts intrigued me and led to my exploration of the body in courtly literature. I am deeply grateful to Dr. Gentry for his comments, constructive criticism, and never-ending support.

I am indebted to the members of my dissertation committee. Dr. Browning helped me to procure a fellowship that enabled me to travel to Marburg and conduct essential research on this project. Dr. Edwards' insightful and critical comments helped me to conceptualize my theoretical and ideological position within German and medieval studies. Dr. Strasser enabled me to receive a full-time teaching position and much-needed financial security during the early stages of this project.

To Dr. Heinzle, my special thanks for making me feel welcome in both the German Department at the Phillips-Universität Marburg and his colloquium for doctoral candidates. The discussions in the seminar and at the Stammtisch afterwards were lively and enlightening. Dr. Heinzle was very giving of his time and the private meetings that we had despite his busy schedule helped formulate the early drafts of the manuscript. Dr. Heinzle also reminded me of the importance of keeping the study focused on the Middle Ages when using modern theory.

I am also very indebted to Dr. Paul Szarmach, whose valuable comments regarding style and content of the manuscript helped shape the final form of the book. His support and levity-laden critiques helped bring this project to press.

There are many mentors and colleagues I would like to thank for their support and shared love for learning. Professor Christoph first led me

down the wondrous path of the Middle Ages. His belief in my academic abilities gave me the confidence to pursue a career at university. To Dr. Berta Weber, my thanks and admiration for showing me that the love for learning and language never fades. My colleagues at Penn State Erie, especially Brad Comann, Steve Ferruci, Kathryn Wolfe, Matt Davies, and Dan Frankforter—thank you for the wonderful discussions and diversions from what at times could be a depressing topic. The support of my colleagues at Hood College, Roser Caminals-Heath, Griselda Zuffi, and Lisa Algazi, at the very end of this project and at the beginning of a new position was invaluable. They made the transition to a new department so easy and enjoyable that I was able to complete the manuscript in a timely manner.

My warmest thanks go to my family. My parents, Leonard and Ruth Pincikowski, provided unfaltering support and always showed interest in a topic very different from their own frame of reference. Their patience and efforts at understanding a career path different from their own are greatly appreciated. My parents-in-law, Paul and Linda Luse, thank you for love and encouragement. My wife, Kate Luse, has helped in more ways than I can possibly acknowledge. Her friendship, companionship, and love constantly kept me grounded in the twenty-first century even though my thoughts were often wandering through Hartmann's courtly society of the twelfth century. Kate was also kind enough to assist me in proofreading, a tedious job for a lover of Victorian literature, animal rights activist, and pamperer of our furry "children." However, any mistakes or inconsistencies that may remain in the text are my own.

Notes

1. Hartmann von Aue, *Arthurian Romances, Tales, and Lyric Poetry: The Complete Works of Hartmann von Aue*, trans. Frank Tobin, Kim Vivian, and Richard H. Lawson (University Park, Pennsylvania: The Pennsylvania State University Press, 2001).

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Introduction

The Social Construction of the Body: Civilizing the Body

The body has become a popular topic in literary criticism within the last twenty years. This popularity reflects the tremendous influence of Mary Douglas' pioneering anthropology and the ensuing school of social constructionism.¹ Influential in all of the human sciences have also been Michel Foucault and new historicism, cultural studies, Bryan S. Turner and recent sociology of the body,² in addition to the introduction of interdisciplinary studies. In particular, this expanding discourse has been invaluable in feminist and gender studies, which often apply the naturalistic approach to studying the body in order to productively demonstrate that social inequalities and discrimination are based upon misconceptions of biological differences.³ Body studies have opened new doors of understanding on how human beings interact, and how social influences control, restrict, and even define the physical body and vice versa. To place the present study concerning the body in pain within the current discourse on the body it is necessary to discuss and problematize the theorists that inform this interdisciplinary discussion. I will therefore analyze in this chapter how the sociologist Norbert Elias, the anthropologist Mary Douglas, and the philosopher Michel Foucault all describe the relationship between the physical body and the social body in terms of social control, self-control, and power. Essentially, they discuss in varying degrees the societal forces that comprise the formation of civilization and perceptions of civilization centering around knowledge derived from the physical body.

Norbert Elias' theory concerning the process of civilization can greatly contribute to this discussion.⁴ Two important concepts can be drawn from his theory. First, he considers the physical body to be neither an entirely biological nor an entirely social construct. Instead, he finds the body to be an evolving social organism that is affected by interdependent social and biological influences. Secondly, Elias' theoretical approach traces the development of civilization as reflected through changing attitudes towards the

physical body and describes the development of what Schilling has termed the “civilized body” (Schilling, 150). While Elias considers civilization to be a non-static entity, he erroneously designates the courtly society between the sixteenth and eighteenth centuries as the period in which the civilized body first materializes: “Langsam im Laufe des 16. Jahrhunderts beginnt sich dann wieder, hier früher, dort später und fast überall mit einer Fülle von Rückschlägen bis ins 17. Jahrhundert hinein, eine festere Gesellschaftshierarchie herzustellen und, aus Elementen verschiedener sozialer Herkunft, eine neue Oberschicht, eine neue Aristokratie. Eben damit wird auch die Frage des einheitlichen, guten Benehmens in verstärktem Maß zum Problem, zumal der veränderte Aufbau der neuen Oberschicht jeden einzelnen Zugehörigen in einem bisher ungekannten Maße dem Druck der anderen und der gesellschaftlichen Kontrolle aussetzt” (Elias, 1:195). [Then, slowly, in the course of the sixteenth century, earlier here and later there and almost everywhere with numerous reverses until well until the seventeenth century, a more rigid social hierarchy began to establish itself once more, and from elements of diverse social origins a new upper class, a new aristocracy formed. For this very reason the question of uniform good behavior became increasingly acute, particularly as the changed structure of the new upper class exposed each individual member to an unprecedented extent to the pressure of others and of social control.]⁵

The above quote demonstrates how Elias identifies refined and disciplined behavior as a prerequisite of civilized society. In fact, he supports his position by naming manner and courtesy books, like those written by Erasmus, Castiglione, della Casa and others that appear during the sixteenth through the eighteenth century (Elias, 1:195-96). Yet, contrary to his position, the very notion of a civilized body and stress upon courtly behavior that he locates in this time period already exists in the works of Hartmann von Aue and his contemporaries, Heinrich von Veldeke, Walther von der Vogelweide, and Wolfram von Eschenbach. By stressing all that is *hövisch*, “courtly,” these poets were propagating a new ideology for society, one based upon the virtues embodied in a new class of a previously unfree nobility that was gaining in social influence during the twelfth and thirteenth centuries, namely, the *ministeriales*.⁶ The positive image that centered on the refined body and mannerisms of the nobility meant to promote and reinforce this increase in influence.

According to Elias, the development of a highly civilized society is first of all dependent upon low thresholds of shame and embarrassment in regard to attitudes toward the body. Secondly, a civilized society rarely employs uncontrolled or non-sanctioned physical violence and the infliction of pain as expressions of power. The former requirement of the civilized body includes the change and development of stringent behavioral codes over time, or *habitus*, and attitudes towards bodily functions. These social

mores comprise anything from table manners, use of proper speech, and bodily issues such as defecation, sneezing, spitting, nudity, privacy, and sexual behavior. The civilized body is placed under a high degree of bodily control and must be highly trained and educated so that it performs well within the demanding constraints of civilized society. Elias finds that the individual's every action is scrutinized by society until the power of social standards gradually causes the individual to act in a civilized manner. The individual internalizes these standards and then exhibits *Selbstzwang* (Elias, 1:265), "self-control," sometimes translated as "self-restraint" or "self-discipline." Sociologists would characterize this process as "socialization." The Middle High German analogues to Elias' process of self-restraint are found in the terms *zuht*, "discipline," *mâze*, "measure," and *hövescheit*, "courtliness/civility," which often refer in courtly literature to the inner and outer discipline and refinement that members of the nobility were in part born with but also had to learn. Medieval education manuals such as *De institutione novitiorum* by Hugh of St. Victor, or didactic *Fürstenspiegel*, "Princes' Mirrors," and *Hoflehre*, "courtly etiquette manuals," such as the *Wälsche Gast* by Thomasin von Zirclaria, demonstrate that these concepts were integral to the maintenance of medieval courtly culture and that they were integral to both the nobility's physical training and cultural socialization.⁷

Elias' concept of self-restraint implicitly presupposes that the civilized body is preceded by an underdeveloped and uncivilized body, which he locates in the Middle Ages. Elias situates the uncivilized body in the Middle Ages because he perceives this to be a time characterized by low levels of self-restraint reflected in high to non-existent thresholds of shame and embarrassment. In reaction to these observations, Hans Peter Duerr's four-volume work on the myth of civilization investigates the cultural phenomena of nudity and shame, violence, obscenity, sexuality, and eroticism from the Middle Ages to our own contemporary society.⁸ Using a wide variety of empirical data from different cultures, he demonstrates how Elias' views concerning the development of civilization are often short sighted. Duerr exposes Elias' generalization that medieval strategies concerning the body were somehow more relaxed and uncivilized than those attitudes found in so-called civilized societies. In fact, Duerr finds that the opposite is true, and points out how social control of the body and attitudes towards behavior were often more strict in medieval communities than Elias supposes because social intimacy was greater and because the individual possessed less privacy.

Elias' discussion of the role of physical violence in the civilizing process, while somewhat problematic, helps to explain the relationship between physical violence, pain, and civilization. Just as Elias observes a lack of self-restraint concerning physical behavior and bodily functions in the Middle Ages, he posits that unrestrained physical violence was an every

day occurrence in the often-uncivilized medieval life. Elias attributes this to the aggressive nature of the warrior nobility and their knights as well as to the harshness of medieval living conditions. Jonathan Fletcher sees Elias' argument as follows: Elias suggests that the medieval individual's "super-ego . . . was relatively weak and undifferentiated," and that there were no effective social mechanisms that could restrain the behavior of the warrior classes who trained their entire lives for physical combat.⁹ Furthermore, self-restraint was not necessarily a desirable quality for individuals whose lives and political hegemony depended upon violence. Because of this, Elias contends, violent outbursts were common to the very class that determined social control.

Another form of violence that Elias considers to represent the lack of the medieval individual's self-restraint is asceticism. He states that the self-infliction of pain appears to require a great amount of self-control, but that it ultimately falls back into the same category as the other medieval social mores that reflect the medieval individual's unrestrained nature: "Der Selbstzwang, den sich hier der Einzelne auferlegt, der Kampf gegen das eigene Fleisch, ist nicht weniger intensiv und einseitig, nicht weniger radikal und leidenschaftsdurchtränkt als sein Gegenstück, der Kampf gegen Andere oder das Auskosten von Genüssen" (Elias, 2:338). [The restraint the individual here imposes on himself or herself, the struggle against his or her own flesh, is no less intense and one-sided, no less radical and passionate than its counterpart, the fight against others and the maximum enjoyment of pleasures (373).]

While Elias' psychological explanation for the commonality of violence in the Middle Ages is sometimes reductive, he supports his position by attributing the great frequency of violence to fragmented *Gewaltmonopol* (Elias, 2:151), "monopolies of power." This term primarily refers to the physical force or the threat of violence that medieval secular powers had at their disposal to (en-) force social control and suppress unwanted violence (Fletcher, 31-32). In fact, the High Middle Ages in Germany were characterized by this phenomenon. Furthermore, the problems that fragmented monopolies of power caused made their way into the courtly literature of Hartmann von Aue and his contemporaries. Courts and kingdoms under siege and the suffering caused by these conflicts often provide the backdrop for events that surround the upholder of justice embodied in knighthood. The presence of such conflicts in courtly literature does not simply reflect historical "reality," but also shows that the courtly poets were concerned with the negative effects of such conflicts.

Elias observes a general decrease in the importance of physical violence as an expression of power as monopolies of power increased in size during the long period between the early Middle Ages and the Renaissance (from the eleventh through eighteenth centuries). Elias essentially describes the *Verhöflichung*, or "gradual transformation of warriors into courtiers"

(Elias, 2:364-65). Following his argument, then, it is clear that violence was the determining factor in the competition between feudal lords during the feudal period. With time, the competing factions eliminated each other and as a result courts and towns became larger, monopolies of power became greater, and governing apparatus and social controls became more centralized under monarchs. With the development of courtly life and the pacification of the warrior classes into courtiers, the emphasis on the expression of power shifted from physical force to public displays of bodily control and refined mannerism and the need for physical violence decreased. Thus, social status no longer depended upon physical prowess in battle, but rather upon one's ability to contribute to the highly interdependent workings of courtly life (Fletcher, 34). The refined codes of behavior that developed at the courts at this time eventually disseminated to larger groups of people who were influenced by the court.

While some of Elias' observations concerning the Middle Ages are disputable, his ideas concerning the body still prove to be productive if the medieval body is analyzed as a moment within the process of civilization and does not stand in contrast to it. In other words, when the body is treated as a historical object of study, there is always the danger that today's social figurations and bodily standards become polarized against those that inform the historical body, in this case the medieval historical body. As a result, the attitudes towards the historical body are often viewed in a negative light or are considered strange or foreign. Hence, it is necessary first to consider the medieval body within its own socio-cultural context. Secondly, it is necessary to consider how medieval society constructed its own views of the civilized body. This means limiting the hypotheses concerning the historical body to the historical body's own cultural context and expressiveness. The fact that the social norms that surround and inform the medieval body actually comprise a set of highly regimented body controls, what Michel Foucault would call "discourses,"¹⁰ must be taken into account. In doing so, it is apparent that medieval society also possessed a concept of civilization that centered around attitudes towards the physical body which includes the corporeal reality of pain. Following the above guidelines, it will become evident that both the notion of the civilized body and the uncivilized body that Elias describes existed during the High Middle Ages; each age of human existence produces its own images of such bodies.

Within the symbolic world of courtly literature, outward appearance is a very important conveyor of information that contributes to the image of civilized and uncivilized bodies. In fact, courtly "reality" is often so symbolic and idealized that characters frequently represent body types and virtues simply through their outward appearance.¹¹ This is not to say, without entering the debate concerning when the "individual" was discovered,¹² that the medieval person was not aware of his or her self. What this implies

is that there are many functional characters in the courtly epics. Courtly ladies and knights come complete with the stereotypical trappings and roles that the courtly audience would have expected. Outward appearance is often equated with the moral traits or faults that an individual possesses, which also echoes the nobility's historical reality.¹³ In essence, different body types, like the beautiful, ugly, and aged body are social constructs, created to mirror and support the courtly ideological system that the courtly poets were propagating. The courtly virtues, especially *māze*, "measure," *stæte*, "constancy," *triuwe*, "loyalty," *guote*, "goodness," *zuht*, "discipline," *hövescheit*, "courtliness/civility," and *vreude*, "joy," are reflected and underscored by the physical body of the nobility.¹⁴

The social constructionist Mary Douglas does not describe a civilizing process *per se*, but her ideas concerning the relationship between the social body and the physical body will prove to be invaluable when considering both the symbolic value of the body and the limitations that the individual experiences under the control of the social body. The term social body, which is parallel to the medieval concept of the body politic, describes society by drawing upon analogies to what Douglas considers to be the most readily available natural symbol that humans possess, the physical body and its parts (Douglas, 87). The individual is a part of the whole, a physical extension of the community, an appendage who is praised, disciplined, and punished by the unified whole depending upon the individual's actions.¹⁵ Society is viewed as an organism, which limits the movement of its individual parts. But this is not a one-sided relationship. There is a great amount of reciprocity between the social body and the physical body: "The social body constrains the way the physical body is perceived. The physical experience of the body, always modified by the social categories through which it is known, sustains a particular view of society. There is a continual exchange of meanings between the two kinds of bodily experience so that each reinforces the categories of the other. As a result of this interaction the body itself is a highly restricted means of expression" (Douglas, 69).

Two important observations can be drawn from Douglas' description of the relationship between the social and physical bodies. First, Douglas describes how the physical body and its movements act as a medium of communication that can be interpreted by the social body. Secondly, the social body influences and limits both the physical body's movements and its communicability. Specifically, this process will be relevant when discussing the mediation of pain and the boundaries of its expression. Pain leaves its marks, or signs, upon the physical body and can be interpreted in its cultural context by the members of the social body. Moreover, the manner in which the individual reacts to pain, ranging from stoicism to exaggerated expressions of suffering, is contingent upon this process. The important conclusion that can be drawn from this reciprocal movement is

that the more significance a society assigns social control, the more importance it places upon symbols of bodily control (Douglas, xxxv).

Social control is an important concept that must be considered when discussing the body in pain. As observed above with Elias, social control is reflected in a wide variety of categories that comprise a human being's actions and perceptions. Appropriate appearance and attire, befitting and disciplined behavior, maintenance of social and gender roles, rituals, and institutions are all expressions of bodily control. These and other forms of bodily control play an important role in the maintenance of social harmony and the social hierarchy of a particular society. Furthermore, social control can be implemented with varying degrees of "violence, force, persuasion, and/or manipulation."¹⁶ The infliction of pain and suffering fits into this category and can possess a range of meanings, from social control to a transgression of the social body's authority. This holds particularly true for courtly culture, which places a great emphasis upon the observance of discipline and bodily control. Hence, signs of pain act as a signal to the members of the social body of the court that social control is being enforced or transgressed.

Michel Foucault's elusive yet ubiquitous term "power" reflects what is at stake when discussing the influence of social control upon the physical and social bodies. Foucault's observations concerning the evolution of such social institutions as the penal system and the hospital, and social attitudes towards insanity and sexuality, helped pave the way for other studies that deal with the evolution of the human condition today understood in relationship to the development of the multiple strata of power structures. This "micro-physics of power," as Foucault calls it (Foucault 1979, 26), influences every level of society, every social institution, every individual, right down to every action that the body makes. This observation implies that the body is "directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs" (Foucault 1979, 25). Anthony Synott identifies the Foucauldian conceptualization of power when he describes it as "an ordering of the body politic *in* and *through* and *over* the body physical. Power originates in the power over the body (bio-power) and in every . . . institution of the body politic. Society is essentially disciplinary . . . and physical."¹⁷ The above reveals that there is a parallel between Foucault's "body politic" and "power," and what Douglas refers to as the social body and the reciprocity between the social and physical bodies, respectively. By drawing this parallel, what power is becomes more discernible, or, rather, as Gilles Deleuze posits, what the *affect* of power is.¹⁸ Power is the diffuse force behind the different forms of bodily and social control, which in turn are determined by the prevailing discourses, or the knowledge of the body, the "political technology of the

body” (Foucault 1979, 26) that influence and shape social norms which in turn inform and shape perceptions of the physical body.

It is the Foucauldian notion of power that will help to reveal the significance behind medieval bodily discourses. Foucault’s observations concerning the medieval body in pain, which he considers to be an expression of the effects of power, proves to be especially helpful. In *Discipline and Punish* Foucault synchronically traces how the power to punish shifts from the physical body in the late Middle Ages to the mind and the social body in the Modern Age (Foucault 1979, 101-2). In the context of medieval punitive practices, Foucault describes how the effects of power were reflected in the infliction of pain, torture, and public humiliation. Because punishment was a public spectacle meant to instill fear, the wrongdoer’s mutilated body carried special meaning and often mirrored the crime committed. Through this symbolic potential of the body, or the discourse of bodily language, the social body of the nobility was able to maintain its political hegemony.

In *Discipline and Punish* and *History of Sexuality* Foucault shifts his focus from the physical body to the social body and exhibits how discourses began to reflect the bodily concerns of populations and institutions, of social bodies as they were investigated through the mind and language instead of through discourses generated by the physical body (Schilling, 76). While his observations pertain to the transition from the Renaissance to the Modern Age, they are still pertinent because they demonstrate, in the words of Bryan S. Turner, how the “growth of civilization requires simultaneously the restraint of the body and the cultivation of character in the interests of social stability.”¹⁹ This idea is also crucial to the development of the notion of the civilized body in the courtly world. Foucault posits that the physical body became a product of epistemological discourses instead of physical ones. This transformation gradually occurred when these discourses became first internalized by the individual and then in the subconscious of the social body. Hence, as Elias also observes, the importance of social and self-control is paramount. With the centralization of government and power, larger populations began to experience more social control. Two expressions for how social control increased over the social body are how government became concerned in health issues and unified education. A similar change can be found in Foucault’s analysis of punitive practices. He finds punishment had much less to do with corporeality as discourses became more invested in the mind. Instead, the emphasis was laid upon how the individual’s mind could be reached by constant surveillance (for example, the Panopticon) and how an individual exhibited “possession of consciousness, intentions and language” (Schilling, 75-76). This invested interest in the mind does not imply that the physical body no longer belonged to the process. The body and its parts are present in their discipline and regimentation, as Foucault shows through the bodily discipline required by the military and other social institutions.

The above theoretical discussion demonstrates that social constructionists consider the physical body to be a *tabula rasa* that becomes encoded by all types of external influences of varying degrees over a lifetime. While this idea is crucial to the present study, it also reveals two inherent weaknesses of social constructionism. First, as Lynn Meskell points out, the importance of human agency is removed from the process of socialization.²⁰ The idea that the individual is “programmed” by social and cultural influences reduces the importance of an individual’s autonomy and the cultural significance of any actions that the individual may undertake that undermines the social body’s authority while still occurring within the prescribed societal guidelines. The second criticism disseminates from the first in that theorists often collapse the discussion of the two bodies into a one-sided discussion of the social body (Schilling, 99). Thus, it is important to concentrate upon the movement between the physical and the social body. By analyzing the reciprocity between the two bodies, the significance of neither body is prejudiced, which provides a more complete picture of the cultural phenomenon being investigated here: the body in pain in Hartmann von Aue’s works.

Notes

1. Mary Douglas, *Natural Symbols: Explorations in Cosmology*, 3rd ed. (New York: Routledge, 1996); hereafter cited in text.

2. For titles with extensive bibliographies concerning the body and sociology, see Bryan S. Turner, *The Body and Society: Explorations in Social Theory*, 2nd ed. (London: Sage Publications Inc., 1996); Chris Schilling, *The Body and Social Theory*, 2nd ed. (Newbury Park: Sage Publications Inc., 1994); hereafter cited in text.

3. See Judith P. Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990) and *Bodies that Matter: On the Discursive Limits of “Sex”* (New York: Routledge, 1993); Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud*, 7th ed. (Cambridge: Harvard University Press, 1995).

4. Norbert Elias, *Über den Prozeß der Zivilisation: Soziogenetische und psychogenetische Untersuchungen*, 20th ed., 2 vols. (Frankfurt am Main: Suhrkamp Verlag, 1997); hereafter cited in text.

5. Norbert Elias, *The Civilizing Process: Sociogenetic and Psychogenetic Investigations*, ed. Eric Dunning, Johan Goudsblom, and Stephen Mennel, trans. Edmund Jephcott, rev. ed. (Oxford: Blackwell Publishers, 2000), 68-69; translations hereafter cited in text. An excellent article concerning just how regimented the body became during this time period is Georges Viagarello’s “The Upward Training of the Body from the Age of Chivalry to Courtly Civility,” in *Fragments for a*

History of the Human Body, ed. Michel Feher, Romona Naddof, and Nadia Tazi, vol. 2 (New York: Zone Books, 1989), 149-99.

6. For a discussion regarding the *ministeriales*, see Marc Bloch, *Feudal Society*, trans. L. A. Manyon, vol. 2 (Chicago: University of Chicago Press, 1964).

7. Joachim Bumke, "Höfischer Körper—Höfische Kultur," in *Modernes Mittelalter: Neue Bilder einer populären Epoche*, ed. Joachim Heinzle (Frankfurt am Main: Insel Verlag, 1994), 67-102.

8. Hans Peter Duerr, *Der Mythos vom Zivilisationsprozess*, 4 vols. (Frankfurt am Main: Suhrkamp, 1988-1997).

9. Jonathan Fletcher, *Violence and Civilization: An Introduction to the Work of Norbert Elias* (Cambridge: Polity Press, 1997), 16, 17; hereafter cited in text.

10. Michel Foucault develops the concept of "discourse" in the corpus of his works, but for the most relevant works to this study, see *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage Books, 1979) and *History of Sexuality*, trans. Robert Hurley, 3 vols. (New York: Random House, Inc., 1978-1986); both are hereafter cited in text.

11. Achim Masser, "Menschenbild und Menschendarstellung in der deutschen Literatur des Mittelalters," *Wirkendes Wort* 49 (1992): 190.

12. See Colin Morris, *The Discovery of the Individual, 1050-1200* (Toronto: University of Toronto Press, 1987); Caroline Walker Bynum, *Jesus as Mother: Studies in the Spirituality of the High Middle Ages* (Berkeley: University of California Press, 1982), 82-109; hereafter cited in text.

13. Henrik Specht, "The Beautiful, the Handsome, and the Ugly: Some Aspects of Character Portrayal in Medieval Literature," *Studia Neophilologica* 56 (1984): 139; hereafter cited in text.

14. For detailed discussions of these terms, see Gustav Ehrismann, "Die Grundlagen des ritterlichen Tugendsystems," *ZfdA* 56 (1919): 137-216; Joachim Bumke, *Höfische Kultur: Literatur und Gesellschaft im hohen Mittelalter*, 2 vols. (München: DTV, 1992), 2:416-30, 481-83; hereafter cited in text.

15. Wolfgang Schild, "Der gequälte und entehrte Leib: Spekulative Vorbemerkungen zu einer noch zu schreibenden Geschichte des Strafrechts," in *Gepeinigt, begehrt, vergessen: Symbolik und Sozialbezug des Körpers im späten Mittelalter und in der frühen Neuzeit*, ed. Klaus Schreiner and Norbert Schnitzler (München: Wilhelm Fink Verlag, 1992), 154.

16. Peter E. S. Freund and Meredith B. McGuire, *Health, Illness, and the Social Body: A Critical Sociology* (New Jersey: Prentice Hall, 1999), 8.

17. Anthony Synnott, *The Body Social: Symbolism, Self, and Society* (London: Routledge, 1993), 232.

18. Gilles Deleuze, *Foucault* (Minneapolis: University of Minnesota Press, 1986), 71.

19. Bryan S. Turner, "Recent Developments in the Theory of the Body," in *The Body: Social Process and Cultural Theory*, ed. Mike Featherstone, Mike Hepworth, and Bryan S. Turner (London: Sage Publications, 1991), 14-15.

20. Lynn Meskell, "The Irresistible Body and the Seduction of Archeology," in *Changing Bodies, Changing Meanings: Studies on the Human Body in Antiquity* (New York: Routledge, 1998), 156.

BODIES OF PAIN

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The Body in Pain

Was ist das für eine Streitfrage: Ist es der *Körper*, der Schmerzen fühlt?—Wie ist sie zu entscheiden? Wie macht es sich geltend, daß es *nicht* der Körper ist?—Nun, etwa so: Wenn einer in der Hand Schmerzen hat, so sagt's die *Hand* nicht (außer sie schreibt's), und man spricht nicht der Hand Trost zu, sondern dem Leidenden; man sieht ihm in die Augen.

[What sort of issue is: Is it the *body* that feels pain?—How is it to be decided? What makes it plausible to say that it is *not* the body?—Well, something like this: if someone has a pain in his hand, then the hand does not say so (unless it writes it) and one does not comfort the hand, but the sufferer: one looks into his face.]

—Ludwig Wittgenstein¹

I. HARTMANN VON AUE AND THE BODY IN PAIN

Next to Wolfram von Eschenbach, Hartmann von Aue is arguably the most important German poet of the High Middle Ages. Hartmann's greatest achievement was to introduce the Arthurian romance to Germany. In addition to *Erec* (one fragment), Hartmann wrote another courtly epic, *Iwein* (fifteen complete and seventeen fragmented manuscripts); a legend narrative, the *Arme Heinrich*, "*Poor Henrich*" (three complete and four fragmented manuscripts); a Saint's life, *Gregorius* (six complete and five fragmented manuscripts); a didactic treatise on love, the *Klage*, "*the Lament*" (one manuscript); not to mention eighteen courtly love poems, some of which thematically deal with the crusades. This wide range in genre, written in a relatively short period of time, between circa 1185 and circa 1205, demonstrates that Hartmann was also one of the most productive, innovative, and versatile poets of his time. A literate *ministerialis* learned in French and Latin, Hartmann drew upon Chrétien de Troyes' work, and unknown French, Latin, and possibly Norwegian and Dutch poets for the inspiration of his courtly epics. But Hartmann did not simply translate his sources; he was a master of *diuten*, or the interpretation and artistic transformation of a preexisting tale. In fact, Gottfried von Straßburg praises Hartmann for his extraordinary ability to capture the essence of a tale and tell it clearly in his renowned literary excursus in *Tristan und Isolde*:²

Hartman der Ouwære,
ahî wie der diu mære
beide ûzen unde innen
mit worten unt mit sinnen
durchverwet unt durchzietet!

wie er mit rede figiert
 der âventiure meine!
 wie lûter unt wie reine
 sîn kristalliniu wörtelîn
 beidiu sint und iemer müezen sîn! (4621-30)

[Ah, Hartmann von Aue, how he adorns and colors his tales with words and meanings, both outside and in! How he captures the meaning of adventure with words! How clear and pure his crystal words both are and ever must be! (my translation)]

It is not only this passage that attests to Hartmann's influence upon medieval German literature, but so too does the reception of his texts by contemporaries and later poets alike. Just a few examples that demonstrate the tremendous impression that Hartmann made on medieval culture are the translation of *Gregorius* and the *Arme Heinrich* into Latin, the *Gesta Gregorii peccatoris* from Arnold von Lübeck in the twelfth century and the *Henricus pauper* in the later Middle Ages, the prose *Von sant Gregoro auf dem stain* in the fourteenth, Ulrich Fûetrer's shortened *Iban* in his *Buch der Abendteuer* in the fifteenth century, and the frescos of the *Iwein* in the South Tyrolean castles of Rodeneck and Runkelstein (near Bozen) and in the so-called "Hessenhof" in Schmalkaden (Thuringia).

Surprisingly, even though Hartmann's works were well received in the High to late Middle Ages, it has been only recently that scholarship has focused its attention upon Hartmann. Even so, an expansive amount of Hartmann scholarship has been compiled in the last twenty years. And with each shift of emphasis in research, Hartmann's works find relevancy. This observation holds true for the current emphasis upon body studies. When considering the bodily experience of pain and suffering in the works of Hartmann von Aue, one quickly realizes that this is a central topic that has long been overlooked. This is the case even though more attention is being paid to the significance of pain and suffering in the Middle Ages. These studies, which will be briefly summarized in this chapter, have demonstrated that pain was often considered a positive force, specifically in regards to its religious context and the role that the expressive body in pain played in medieval ascetic practices. Furthermore, these studies have been especially fruitful in revealing gender differences in the medieval experience of pain. But there is an important missing piece in the complex medieval "puzzle of pain" that is currently being assembled—a complete analysis of the secular context of pain and its pronounced bodily presence in the courtly epics of the twelfth century. Hartmann scholarship that has touched upon certain aspects of pain includes semantic studies of the word field that surrounds *leit*, "suffering," the relationship of pain to joy, the causes of pain and suffering, both physical and metaphysical, medieval medicinal practices, the social meaning of illness, the psychology of suffering, healing of wounds, and the function of the idealization and fictionalization of violence.³

While these earlier studies on pain and suffering in Hartmann have greatly contributed to the greater understanding of courtly literature, they often de-emphasize or actually overlook the physicality of pain. In contrast, this study analyzes the most immediate locus of pain and suffering, the physical body. By analyzing bodily motifs of pain, it will be observed that pain is a social construct that is shaped by the prevailing cultural norms of the medieval social body. This study will demonstrate that pain is a ubiquitous and enigmatic force at the court that is fundamental to courtly existence. In addition, it will make evident that pain and suffering not only surround and shape courtly culture, but also have a profound impact upon the construction and deconstruction of the body and self of the courtly individual. The effect of pain upon the courtly individual's body/self will be observed along gender lines, as the infliction, experience, and expression of pain are already clearly differentiated in this manner in medieval culture. To demonstrate these points, the rich complexity of both the modern and medieval understanding of pain and suffering will be discussed in the following section. This discussion will provide a definition of pain and suffering and will also place the analysis of the body in pain in Hartmann within its historical context.

II. PAIN IN CONTEMPORARY THEORY

Two bodily issues central to this study, which are greatly influenced by social-cultural attitudes, are pain and pain behavior. It is therefore necessary to turn to the phenomena of pain and suffering and discuss them in closer detail. The following section will demonstrate that pain is not simply a physiological or a psychological phenomenon; rather, it is a combination of these factors in addition to social and cultural forces. Key to this endeavor is to define pain, its relationship to suffering, and most importantly its cultural and historical significance to the High Middle Ages. However, when approaching a definition of pain, it immediately becomes apparent that such an undertaking is difficult because pain is such a multifaceted issue. And for some, because pain is so difficult to define, it remains an enigma and is readily suppressed, leaving others to deal with its consequences.

Today, the medical community has been given almost sole responsibility for understanding the meaning of pain. Instead of trying to comprehend pain in its totality, medicine has mostly reduced it to either a physiological or psychological phenomenon, what David B. Morris has termed "the Myth of Two Pains."⁴ In addition to this dualistic view of pain, medicine has also attempted to remove it from the human experience (Morris 1993, 22-23). As Morris points out, the terminology found in the titles of the medical textbooks that give the best technical overview of the phenomenon of pain suggest that the medical community considers pain to be a "challenge" to be overcome, a "puzzle" to be solved, a "conquest" to be won,

and lastly it symbolizes a “triumph” when it is conquered (Morris 1993, 23).⁵ The vast “pain-killing” industry, with its wide variety of over-the-counter and prescribed analgesics and anesthetics and the explosive issue of assisted suicide and euthanasia, reflect this attitude. Because the body in pain has been placed into the hands of science and therefore has been secularized,⁶ pain and suffering have come to be viewed almost solely as phenomena that negate meaning and destroy lives.

Even though pain is often viewed in a negative light, pain specialists generally agree that there are three positive functions of pain. First, pain acts as a warning sign, indicating that something is wrong with the body or that the individual is in danger. This warning sign motivates the individual to take action and prevent further injury (Gibson, 194). Second, pain that hinders further injury also teaches the sufferer to anticipate and avoid similar situations in the future (Melzack and Wall, 11). A case in point for the importance of the first two purposes of pain is the recorded instances of individuals who could not experience pain because of physiological or neurological dysfunctions. In most cases these individuals either met early and tragic deaths or experienced great bodily harm because of their inability to experience physical pain (Morris 1993, 12-14). Thus, pain is essential to human survival, an idea interestingly first formulated by Descartes. Lastly, pain caused by “diseases or serious injuries set[s] limits on activity and enforce[s] inactivity and rest, which are often essential for the body’s natural recuperative and disease-fighting mechanisms to ensure recovery and survival” (Melzack and Wall, 11-12).

Beyond these three accepted functions of pain, however, there is little consensus in the medical community as to what pain really is. In the *Challenge of Pain*, Melzack and Wall demonstrate how modern definitions of pain reflect how little is understood about it, a situation that provided them the impetus to set out and create guidelines to analyze pain (44-46). In the process they revolutionized the modern understanding of pain with the “Gate Control Theory.” This theory expanded upon the Cartesian notion that pain stimuli send messages up the spinal column to a single pain center in the brain. They improved upon this model by positing that the body possesses multiple pain centers that influence the physiology of pain. Cognitive factors such as past pain experiences stored in the individual’s memory, sensory input from throughout the body (not just the injured body part or organ), as well as emotion influence the opening and closing of “spinal gates,” which regulate pain messages traveling along the nervous system and are located on the dorsal horns of the spinal cord. Instead of a simple cause and effect explanation of pain that describes a one-way motion of pain messages to the brain, Melzack and Wall observe a two-way motion of ascending *and* descending pain messages that affect the degree of pain experienced by the sufferer. With this innovation, the understanding of pain is no longer limited to physical stimulus and physiology, but rather

pain becomes a multicausal experience. This change in emphasis is important because this supports the present study's position that pain is in part an acculturated and social phenomenon.

One area that demonstrates that pain is a social construct is the role that environment plays in both the experience and expression of pain. Where and how an individual exhibits pain behavior is learned at an early age. For example, the degree and nature of a hurt child's reaction is dependent upon how her parents react or if her parents are even present. In fact, a child that has fallen down will often look to see if his parents sympathetically respond to his situation before crying. Furthermore, children will sometimes feign duress in order to receive attention from their parents. They have been acculturated in pain behavior, and although children may not be aware of it, they have been at once taught how to verbalize pain and to manipulate through the expression of suffering. Similarly, the contrast between pain in battle and pain in civilian surgery demonstrates the influence of environment. David Bakan has shown that a soldier is less likely to express openly pain caused by a wound suffered in battle, whereas a civilian is more likely to verbalize his distress caused by surgery and demand analgesics.⁷ One explanation for this difference is that the soldier has been indoctrinated into the "grin-and-bear-it" culture of warfare and has become desensitized to pain out of the need for self-preservation. Another explanation is that because the soldier has been surrounded by the constant threat of death, when injury occurs and the soldier is removed from the battlefield, the sensation of pain becomes associated with life. The feelings of relief that he experiences actually override the sensation of pain because the threat of death has been significantly reduced. In contrast, for the civilian who normally does not deal with pain on a daily basis, the sensation of pain becomes synonymous with the threat of death, which causes the individual great anxiety.

Another area in which pain and suffering can clearly be observed as a social construct is gender. The social body determines what kind and what degree of pain is suitable for a man or a woman. Basically, the social body administers discipline and oversees what is appropriate pain behavior for its members. The expression, "no pain, no gain," which describes but is not limited to participants of sports, shows that pain holds a positive and motivational position in society. But the meaning and standards that society ascribes to physical pain remain differentiated and situational. The long exclusion of women from physically demanding and dangerous labor and sports or the recent debate concerning women and the death penalty reflect how society creates engendered attitudes towards pain. In addition, suffering and pain behavior are engendered. One only needs to draw from the contemporary experience to make this observation. The phrases "be a man," or "take it like a man" when a man suffers are just two examples. It is also generally accepted that women are more open and expressive

when experiencing pain, whereas men are expected to bear their pain stoically. And yet, the fact remains that pain, and more specifically the physical appearance of pain, is not an engendered phenomenon. One cannot differentiate between the reaction and performance of a male's nervous system and the female's when free nerve endings send and receive "pain messages" to and from the brain through "spinal gate" mechanisms. What is engendered by the phenomenon of pain, though, is how pain is inflicted.

The engendered experience of pain points to the fact that one must often make the decision whether to keep one's pain private or make it public. The decision to share one's pain with others depends upon several factors. Does the pain warrant or necessitate verbalization or other pain behavior? Will the sufferer gain or lose as a result of this behavior? And how do previous life experiences influence the individual's outlook on pain? The problem that arises, though, is that pain has the power to conflate the boundary between private and public.⁸ While pain is an individuated experience that the sufferer may or may not choose to share with others, at some point the body in pain "betrays" the sufferer, thereby exposing the individual's vulnerability to others. However, even if one decides to express one's pain openly, a part of the pain will always remain private. The sentience of pain belongs solely to the sufferer. This is a problem that is not easily resolved. It is worked out for better or for worse through the movement that occurs between the sufferer and members of the social body observing and reacting to the individual's condition.

As Ivan Polunin observes, each member of the social body learns to decode signs of pain to the best of their expertise and ability, whereas members of "medical subcultures" receive the most training in reading signs of pain.⁹ Beyond the role of verbalization, the body and bodily movements are essential to observing and decoding pain. Polunin posits that in the process of interpreting the body in pain the face plays the most central role, followed by movement of the hands, legs, and torso (Polunin, 92). The legs and torso are significant in communicating pain because they facilitate posturing and movement, hence the expression "doubling over in pain." Hand gestures communicate a wide spectrum of information, with a whole catalogue of gestures dedicated to pain. The most useful gesture to doctors is when the sufferer points to the area that hurts. The face plays the most important role because it is a focal point for all verbal and nonverbal communication.¹⁰ Emotions like joy, anger, sadness, and fear, conveyed and interpreted through close eye contact, have a profound influence on how a person reacts to another in pain. Furthermore, facial expressions are important indicators of the mental and physical state of the individual. After an individual's threshold of pain has been reached, the sufferer grimaces. In addition, clinical information can be discerned by simply looking at the face. For example, some diseases, like jaundice, cyanosis, and

Down's syndrome are recognizable because of their characteristic facial appearances (Polunin, 92).

The ultimate recognition of pain is the awareness of how pain provides the catalyst for suffering, often defined as the emotional response to pain with varying degrees of duration.¹¹ Someone who inflicts pain upon others or upon one's self is aware of pain's power to cause suffering. In this context, pain represents the implementation of control or conversely the loss of control. Pain can also be either a form of disempowerment or empowerment, which are closely tied to the deconstruction and construction of the individual's subjectivity. It is this awareness of the power of pain in the Middle Ages that will be pursued in the next section. In addition, the complexity of the medieval active pursuance of pain will be discussed. In the process, it will become evident that while the medieval individual considered pain to be an adverse sensation, he or she also believed that it possessed positive and redemptive powers.

III. PAIN IN THE MIDDLE AGES

All things presenting themselves to the mind in violent contrasts and impressive forms, lent a tone of excitement and of passion to everyday life and tended to produce that perpetual oscillation between despair and distracted joy, between cruelty and pious tenderness which characterize life in the Middle Ages.

—J. Huizinga¹²

When approaching pain in the Middle Ages, one is immediately confronted with the problem of overcoming the popular but reductive image of the "Dark Ages": a period that had yet to benefit from the illuminating power of knowledge as found in the Renaissance; an era characterized by uncivilized peasants cowering in fear of the wrath of God and the coming of the apocalypse; a time of unbridled and barbaric violence, as well as a society plagued by indescribable and incurable diseases. Certainly, there is truth to each of these statements. The Middle Ages *were* a difficult and dangerous time in which to live, and there were limited means with which the medieval individual could alleviate pain and suffering. In fact, medieval art, literature, and other historical documents support this truth. Yet, the development of courtly literature, which celebrates love, refined behavior, and social harmony, provides an instance that counters the notion that the medieval individual was dominated solely by thoughts of pain and suffering.

Although evidence exists that demonstrates that the Middle Ages were not entirely defined by pain and suffering, scholarship has also contributed to the distorted image of the medieval attitude towards pain. Some scholars have posited that the Middle Ages are characterized by an indifference to pain and that the modern age is defined by a greater sensitivity to pain

perception. For instance, at the turn of the nineteenth century, Silas Weir Mitchell, known and respected today as the father of modern neurology, asserted that earlier humans possessed a higher threshold of pain because of a lack of enlightenment and civilization: "Civilized man has of will ceased to torture, but in our process of being civilized we have won, I suspect, intensified capability to suffer. The savage does not feel pain as we do: nor as we examine the descending scale of life do animals seem to have the acuteness of pain-sense at which we have arrived."¹³ Such statements are elitist and short sighted but reflect how the nineteenth century was caught up in the excitement generated by the theory of evolution, Darwinism, and less tenable and more problematic theories such as Social Darwinism. Daniel de Moulin points out that in the same era the German philosophers Schopenhauer and Nietzsche supported such statements. They, like Mitchell, assumed that a direct correlation existed between the level of human sensitivity and development of intelligence (de Moulin, 541 n. 4).

Remarkably, similar observations have been made in more recent times. For example, in the 1960s Ernest Seifert, who was the head of the University Surgical Clinic in Würzburg, wrote a monograph on pain, part of which investigated the facial expressions of pain in artwork from the Antiquity and the Middle Ages. Seifert comes to the untenable conclusion that up to the end of the Middle Ages humans possessed an underdeveloped capacity to perceive pain. He compared it to that of lobotomy patients, who, after the procedure, are still sensitive to pain but endure it with apathy. He attributes this to the probability that earlier humans did not possess the required ego-consciousness to experience pain because of underdeveloped pain centers in the brain.¹⁴ Beyond making a claim that is purely based upon conjecture, Seifert is clearly incorrect to say that the average medieval person could not perceive pain as well as the average person today. Rather, it would be better to say that the medieval individual understood pain differently.

A more probable explanation for the disparate gap between the modern and medieval perception of pain is that pain signs, both the physical manifestations of wounds and the images and metaphors in art, existed within a different signification system in the Middle Ages. The medieval individual "read" and understood pain signs differently from today because the social significance and cultural understanding of pain were also different. Yet, there is a certain affinity between each epoch concerning the process of interpreting pain. What has remained a constant is the communicative nature of pain. One can safely assume that each member of the social body, in any time period learns through personal experience and socialization to recognize, interpret, and then react to pain signs that appear on the body of the sufferer (Polunin, 88). What separates the two eras is the overwhelming influence of religion on the medieval individual approaching the

problem of suffering. Because of the strong influence of the church and theology, the distinction between spiritual and bodily, or what is considered today to be psychological and physiological pain, was often not made: "Jahrtausende lang hat der Mensch im europäischen Kulturkreis den Schmerz, die körperliche Beschwerde, hat er Krankheit und Leid identifiziert mit einem Grundübel der Natur, war ihm Schmerz nichts anderes, als das Leiden der Seele an der Schadhaftigkeit der Welt."¹⁵ [For thousands of years humankind in the European cultural sphere has identified pain, corporeal discomfort, illness, and suffering as a basic evil of nature; pain was considered to be nothing other than the suffering of the soul because of the dilapidated condition of the world.] But even such observations as this oversimplify the complex medieval experience of pain. Certainly, the attitude existed that pain was a symptom of sin that had to be calmly endured by the sufferer. But even as pain became an accepted part of life, it became an acceptable means to pursue repentance and redemption of the soul.

While attempting to piece together the fragmented image of medieval pain, one quickly finds out that the Middle Ages represent a dark period in the recorded history of pain. There is a lack of information regarding medieval attitudes towards pain partly because of the willingness simply to characterize the Middle Ages as a time period plagued by human suffering and partly because scholars believe that there is little concrete and reliable evidence to draw upon that reveals exactly how the medieval individual dealt with physical pain. As a result, there are no detailed and encompassing studies of medieval pain. Instead, one finds relatively few sources that either recognize or reflect the need for such an investigation. The renowned French medievalist Georges Duby supports this observation, when, in 1986 in the context of acknowledging scholarship's fruitful turn to body studies, he made the pointed remark that "historians have not yet directed their attention specifically to physical pain."¹⁶ Even with Duby's call for more attention to pain, research on pain in the Middle Ages has advanced only gradually over the past fifteen years, with a few notable exceptions. The discussion of these studies will provide the stepping-stones necessary to cover the range of meanings that medieval pain possessed. In addition, the cultural and historical milieu out of which these meanings were derived will be explored.

Harold Merskey's study is representative of the typical scholarship available when researching the history of pain. Merskey focuses on the history of the idea of pain.¹⁷ While his study is brief and does not discuss the medieval idea of pain *per se*, one can draw two important ideas from it that were influential to the medieval understanding of pain. The first idea is derived from the philosophy of Aristotle and Plato, who equated pain with emotion rather than with sensation. This distinction was based upon their belief that while outside stimuli may give rise to pain, it is only so because of internal factors. The heart, for Aristotle, and the heart and liver, for

Plato, were the centers of pleasure and pain. This notion carried over into the Middle Ages and is reflected in medieval courtly literature through the common metaphor of *herzeleid*, or the uncomfortable marriage of pain and love located in the heart of an unfulfilled suitor. The second idea that Merskey observes arose out of Christianity, which created a dualistic system of understanding pain. One form of pain was associated with physical injury, and the other with emotional misery and grief. This dualism carries over until the nineteenth century, when advancements in physiology allowed for the more clear distinction between physical and emotional pain with an overriding emphasis upon the physiology of pain.

Daniel de Moulin's study is similar to Merskey in that it investigates the phenomenology of pain. His study is insightful because he questions Ernest Seifert's observation that the threshold of pain endurance has indeed decreased over time. By looking at historical clinical evidence, the recorded attitudes of doctors and the patients' reactions to pain, de Moulin carefully debunks any studies that claim human's earlier insensitivity to pain. In the process, he points out that it is more probable that a change in mental attitudes has occurred and that the modern individual is gradually becoming disaccustomed to pain. He also clearly demonstrates that pain relief has always been a doctor's concern. Each era of human existence has possessed some sort of means to alleviate pain. This proves also to be true for the Middle Ages. There are plenty of medieval texts that document the use of mandragora wine (wine mixed with ground up mandrake roots) and other sedative potions and soporific sponges (de Moulin, 557-58).

Roselyne Rey's *History of Pain* offers the most extensive historical study of pain to date.¹⁸ Rey focuses on the development of a physiological and pathological understanding of pain from Antiquity to the 1950s, while also considering how cultural attitudes affected thresholds of pain endurance in each epoch. Rey productively draws upon literature, philosophy, theology, and pharmacology to demonstrate how each reflect and affect cultural attitudes and perceptions of pain. Unfortunately, she only dedicates six pages to the medieval concept of pain. Rey does, however, help to explain the complexity of pain in the Middle Ages. She identifies the major influences in the medieval understanding of pain that may very well have opposed each other. These include the reception of Hippocratic medicine through Galenism (pathology of four humors and four temperaments), the profound influence of Arab philosophy and medicine (Avicenna and Rhazes) disseminated throughout Europe through Spain and the Salerno school in Italy in the eleventh century, the influence of Christianity, and the feudal practices, which all reflected male-dominated social norms. While Rey's observations concerning the Middle Ages are cursory, she does point out the potential for coming closer to understanding how the medieval individual understood pain by looking at other cultural artifacts like art, stain-glass, and literature that portray medieval suffering.

Mitchell B. Merback, a medieval art historian who specializes in the depiction of pain and suffering, recently published his study, *The Thief, the Cross, and the Wheel*.¹⁹ His work uses Jauss' horizons of expectations theory and attempts to determine to what degree the medieval practice of torture influenced how contemporary iconographic crucifixion scenes were both illustrated by the artist and experienced by the artist's audience. In the process, Merback addresses the issue whether the medieval individual possessed a detached sensibility towards pain by dismissing scholarship that simply characterizes the Middle Ages as barbaric and insensitive. Merback makes his case by first pointing out that the very text that was instrumental in making the reflection of the gruesome details of Christ's crucifixion popular to the laity in the thirteenth century, the *Meditations on the Life of Christ*, entreats the reader not to be appalled by the atrocious details of Christ's suffering. Merback continues to explain that if the medieval individual had been so indifferent to the experience of pain, iconography and other gruesome depictions would have lost their artistic intention: "Without an audience capable of experiencing disgust, disgusting imagery is robbed of its antagonistic power. And without this power it can have no meaningful cultural purpose" (Merback, 102). In this context, the *telos* of such artwork is the contemplation of what Christ's suffering meant for the redemption of humankind.

When considering the body in pain, the importance of Caroline Walker Bynum's medieval body studies cannot be underestimated. While she does not specifically focus on the phenomenon of pain, she has revealed its importance in later medieval religious practices, especially in the context of women's asceticism. In *Holy Feast and Holy Fast*, Bynum turns the traditional scholarly view of asceticism on its head by demonstrating that medieval asceticism was not simply an attempt to escape from the physical body, "a world denying, self-hating, decadent response of a society wracked by plague, famine, heresy, war and ecclesiastical corruption."²⁰ Rather, the medieval ascetic practice of mortification and renunciation represents an attempt to realize all of the symbolic potential of human flesh. Furthermore, Bynum illuminates how medieval holy women utilized their own system of body symbolism that centered around imitating the body of Christ, both as suffering flesh and as redemptive nourishment of the Eucharist. This is not to say that pain only represents a form of agency within the holy woman's marginalized existence in a male dominated church. It also demonstrates how medieval women drew upon the most readily available symbols that existed within their socio-cultural environment and that were perceived to conform to their prescribed gender roles to express their spirituality. Basically, whereas male body symbolism and asceticism revolved primarily around the renunciation of wealth and power, two secular spheres mainly occupied by men, holy women, because their bodies were associated with food and nourishment, turned to eating

(cult of the Eucharist), food preparation, and the renunciation of food as the basis for their piety.

Fasting and other austerities such as self-flagellation became the means by which holy women expressed and externalized the need for “self”-control, much like today’s bulimic and anorexic women. But one must be careful not to equate anorexia nervosa with the medieval practice of self-starvation as the medieval historian Rudolf Bell has in his *Holy Anorexia*.²¹ Bell suggests that some medieval holy women suffered from what he characterizes as “holy anorexia” and further posits that its psychological explanation is analogous to the modern phenomenon of anorexia nervosa. In doing so, Bell blurs the distinctive historical situation that separates the past and present. While some of the physical symptoms are the same, like loss of appetite and the stoppage or retardation of menstruation, it is better to characterize the medieval phenomenon as *anorexia mirabilis*, or a “miraculously inspired loss of appetite,” as Joan Jacobs Brumberg has done in her historical study of the development of anorexia as a modern disease.²² Brumberg stresses that medieval culture advocated a certain type of appetite control in women that reflects the values of the medieval social body. It follows then, that the medieval woman ascetic’s psychological motivation was different than the modern anorexic. Medieval holy women fasted for the purpose of spiritual beauty and perfection in the eyes of God, whereas modern anorexics, who often have an inaccurate perception of their body image and the fear of becoming fat, diet and starve themselves in the pursuit of a mythical standard of physical beauty (Brumberg, 45-46).

The most important contribution towards the medieval understanding of pain that Bynum has made is to demonstrate how the medieval ascetic, in the pursuit of spiritual beauty, tended to combine or conflate the adverse sensation of pain with the amiable sensation of pleasure. But Bynum does not fall into the reductive trap of negatively stereotyping medieval ascetics as pathological masochists. Instead, she demonstrates how the active pursuance of pain did not have a sensual goal, but rather a spiritual one. Giles Constable supports this position when he explains how the medieval experience of pain became equated with pleasure by demonstrating that pain and suffering came to represent a profound form of Christian *caritas*, or “self-sacrifice for others and the emulation of Christ’s passion.” The *caritas* principle was not only adhered to by ascetics but is also reflected in the crusades and the *miles Christi*, “soldiers of Christ,” and is found thematically in secular love lyrics and courtly literature.²³ Moreover, Bynum takes the important step of deconstructing the strangeness of this particular social construction of pain by explicating the fullness and complexity of such a system of belief: “Sensations and senses that we differentiate from one another tend to be fused in medieval piety, where satiation is described as ‘hungry’ and discomfort is called ‘delicious.’ To deny bodily responses toward the world is often, to a medieval writer,

to release torrents of bodily energy towards God" (Bynum 1987, 245-46). The many reported accounts of Saints' lives, mystics, ascetic monks, and holy women often emphasize the bodily ecstasy that these individuals experienced as a result of their suffering, which sometimes borders on sexual euphoria, supports Bynum's position. Essentially, the saints and mystics strove to become one with the Savior by sharing His suffering.

The *imitatio Christi*, "imitation of Christ," has a long tradition within medieval asceticism. The profound influence of this tradition is reflected in the extreme forms of pain that the holy person inflicted upon himself or herself. Stories of the miraculous appearance of stigmata upon the bodies of holy women and the self-infliction of wounds in order to imitate and venerate the five wounds of Christ are common to hagiography. Pain and suffering were considered positive phenomena because they enabled the holy person to share the redemptive and glorifying experience of Christ's suffering. In other words, medieval ascetics saw their suffering and abstinence as a means to save others. In addition, just as Christ's humanness was grounded in his corporality and the daily suffering associated with it, human suffering helped shape the common ground upon which medieval Christians were interconnected in a larger community. Hence, the Christian collective could find solace in the fact that human suffering possessed a redemptive function.²⁴

Esther Cohen supports and expands upon Bynum's observations concerning the medieval belief in the power of pain in the first definitive attempt to illustrate the social construction of pain in the Middle Ages.²⁵ Cohen succinctly describes what Bynum observes as the acceptance and willingness to pursue physical pain in the Middle Ages by assigning this cultural phenomenon the term "philopassianism." This concept is characteristic of the positive attitude towards pain in the Middle Ages and how the individual embraced pain in the belief that it could be used as an agent to overcome moral failing or sin. More importantly, Cohen identifies a three-step development in the medieval cultural attitude towards pain that culminates in the belief that pain was a positive sensation that should actively be pursued. With each development, she introduces a concept valuable to the present study that describes medieval optimism towards pain, namely, impassivity and impassability. She does so by first divorcing pain from its physiology with the assumption that human sensitivity towards physical pain has changed very little through history. She then traces the conceptual evolution of pain within the context of medieval theology, law, and medicine. Although Cohen observes a general trend towards philopassianism, she recognizes that these other attitudes towards pain, impassivity and impassability, probably coexisted at any specific moment within the medieval era. The initial attitude she finds is characterized by an emphasis upon the individual's emotionless response to pain in public contexts such as initiation rites. This does not refer to insensitivity

to pain but rather to the ability to endure pain without responding aversely to it, or "impassivity." Judging by courtly literature of the High Middle Ages, this was quite possibly a quality striven for by males of noble standing and was associated with proving and retaining social status, whereas the open expression of pain was only expected from women, peasants, and unfree vassals (Cohen, 53).

The roots of the medieval cultural phenomenon of impassivity can be traced back to the pre-Christian philosophy of Stoicism. As Cohen points out, one avenue of transmission of Stoicism into Western thought was through the patristic writing of Clement of Alexandria. Clement found the Stoic philosophy appealing because of its emphasis upon ignoring and then mastering the passions, which can be equated with the modern concept of emotions. The passions are set off by physical sensations like hunger, fear, pain, or desire. By freeing oneself of "distracting" bodily sensations, the holy person could concentrate solely on spirituality and Christian acts of charity. It is important to keep in mind, though, that Stoic ideology did not deny the bodily experience of pain, but rather promoted controlling it.²⁶

Stoics adhered to the impassive endurance of pain because pain did not possess any function within the Stoic system of moral good, which emphasized practicing those human preoccupations that maintained both the individual's integrity of self in the face of adversity and harmonious position within nature (Rey, 39). The means with which the individual could control pain and any other bodily sensation was the intellect. More importantly, the Stoic response to pain makes the statement that medieval individuals mastered the experience of pain in certain situations more valid.

The second medieval disposition towards pain that Cohen observes is "impassability," which refers to the individual's ability not to experience sensations of physical pain. This term does not mean to imply that the individual was simply insensitive to pain. Rather, impassability describes the extraordinary ability to endure or even shut out a great amount of physical pain (Cohen, 53-55). Expanding upon earlier observations made by the Italian medievalist Piero Camporesi,²⁷ she illustrates how early medieval martyrology reflects this cultural phenomenon. Judging by the reports of medieval martyrs, they seemingly possessed superhuman characteristics that allowed them to overcome the pain that they had to endure. In fact, when one views medieval depictions of martyrs being tortured and executed, one is instantly drawn to the martyr's placid or even ecstatic facial expressions, like those found in the fifteenth century portrayals of St. Agatha and St. Sebastian (Bynum 1992, 232-33, fig. 6.14-6.15). The common medieval belief that the bodies of saints were incorruptible and possessed extraordinary spiritual power, even extended into the realm of death. There are many accounts of Christian martyrs that claim that the physical signs of torture and torment that the martyr endured disappeared in death. Furthermore, the phenomenon of the cult of relics, or the belief

that body parts or fluids from the dead martyr or saint possessed curative powers, underscores the supernatural qualities assigned to these holy individuals.²⁸

A representative example in German literature of the phenomenon of impassability is the *Song of Saint Georg*²⁹ from the early ninth century. In this Saint's legend, Georg's martyrdom is described in gruesome detail. Besides being immune to pain by the grace of God, Georg is also granted the ability to evade death. Even though he is stabbed with a sword, bound to the wheel, hacked into ten pieces, whipped, burned, drowned, and stoned, he rises from the dead three times. And like any good Saint's legend, Georg performs miracles of healing upon fellow prisoners and even preaches the merits of Christianity to his heathen executioners.

The importance of this and other Saints' legends is the martyr's absence of pain, which was vehemently maintained by medieval theologians and hagiographers. But as the emphasis in the belief system shifted to Christ's suffering found in the *imitatio Christi* tradition, the notion of the impassability of pain necessarily faded. In other words, it was difficult for church authorities to explain how martyrs could be impassable to pain while their savior was not. Impassability was saved for the blessed in heaven, which was the commonly held belief concerning heaven in the Middle Ages. According to Thomas of Aquinas, the blessed in heaven possessed every human sensibility except pain.³⁰ Another contradiction that presented itself to Church fathers was explaining impassability in the face of the Fall and original sin. With Adam and Eve's trespass, all of humankind was thrown out of paradise and into a world full of suffering (Cohen, 55).

The Christian foundation myth Genesis, and specifically the story of Adam and Eve's expulsion from paradise, provided the medieval individual with an etiology of human suffering.³¹ After Adam and Eve have eaten the forbidden fruit from the Tree of Knowledge, God places the human body in contact with pain as a constant reminder of their trespass. In addition, God divides their punishment according to their gender. To Eve He said:

'I will multiply your pains in childbearing,
you shall give birth to your children in pain.
Your yearning shall be for your husband,
yet he will lord it over you.'³² (Genesis 3:16)

With this short passage, woman's subservient position in society and her painful role as mother were reinforced in the minds of medieval Christians through the words of God. Similarly, man's strife as laborer and provider is explained:

'Accursed be the soil because of you.
With suffering shall you get your food from it
every day of your life.
It shall yield you brambles and thistles,

and you shall eat wild plants.
 With sweat on your brow
 shall you eat your bread,
 until you return to the soil,
 as you were taken from it.
 For dust you are
 and to dust you shall return.' (Genesis 3:18-19)

The above quotes demonstrate how the Bible promotes the idea that human existence is defined by suffering. They also reveal how the medieval individual probably associated pain and suffering with sin and sin's consequence, punishment and death.³³ This belief also implies that physical suffering in its many forms was symptomatic for the state of the soul. Within the Christian context, pain became an accepted fact of life that was also a means for repentance and redemption of the soul. With the attainment of knowledge of good and evil in the Fall also came the knowledge of pain and suffering. Pain became proof for the existence of God; God possessed the power to transform a paradisiacal life into one dominated by painful work and struggle. However, pain was not simply a form of divine punishment. In the New Testament, Christ's suffering reveals that pain possesses positive meaning for the suffering Christian. For just as Christ's human form and suffering became proof for His existence, so did the manifestation of pain upon the Christian's body become proof for the redemptive power of God (Scarry, 214-15).

The medieval belief in the power of pain in penitential rites is further supported by the acceptance of the notion of purgatory, a transitory state between earth and heaven, by Christians during the late eleventh and early twelfth centuries.³⁴ Even though medieval theologians did not agree on whether purgatory existed or where it was located, it was generally agreed that sinners could begin purging their sins right here on earth and that others could do penance for those suffering in purgatory. Moreover, suffering in the cathartic fires of purgatory was assumed to be much worse than any form of physical pain that one could experience in the earthly realm. The idea of purgatory represents an important development in the medieval understanding of pain. Purgatory helps to explain why pain held a prominent position within medieval culture. At one level, it reminded the medieval Christian of the consequences of sins and the immediacy of suffering in the afterlife. At another level, purgatory incited the sinner to repent for his or her sins. It was believed that one could begin repenting for sins on earth and thereby reduce the amount of purgatorial suffering (Cohen, 61). In addition, with the idea of purgatory also came the development of belief that, while Christ's suffering freed the whole of humankind from damnation, each individual is also ultimately responsible for the cleansing of his or her own sins. This change in the relationship of the individual to pain may very well reflect the so-called "discovery" of the

individual in the twelfth century (Cohen, 61). The new understanding of self in the High Middle Ages helps to explain the active and voluntary pursuit of pain by medieval ascetics and Christians alike. By embracing pain and ascribing a divine meaning to their suffering, medieval individuals believed they could venerate God, imitate Christ, express their faith, show atonement, and attain eternal bliss. Medieval Christians accepted suffering because despairing at earth-bound and God-inflicted pain meant showing disbelief in God and lead to suffering in purgatory, or, even worse, an eternity in hell.

This section on medieval pain has demonstrated that pain was indeed embraced by the medieval individual and was an especially positive force within the religious community. It has also become evident that while studies exist concerning the religious significance of pain and the medieval physiology of pain, the secular context of pain as it is reflected in literature has been primarily overlooked. It is this mostly uncharted area of medieval study, the secular experience of pain as it is found in the courtly epics of Hartmann von Aue, that this study intends to map. As the following chapter will demonstrate, the physical body in pain prominently stands out amidst the refined image of civilization embodied by the court. It will become apparent that the physical appearance of pain results from the day-to-day conflicts present in the courtly world, both at the personal level of self-caused conflict and at the level of collective strife. Furthermore, pain represents the transgression of courtly ideology and the social mores it propagates. And yet, pain can also represent the maintenance of these ideals. Within the idealized image of courtly life, bodies experience the effects of power, as defined by both the physical and social discourses that center around the court. Pain as a tool of power molds the individual and furthermore reflects the state of flux, the growing pains so to speak, that the new image of courtly society was undergoing.

Notes

1. *Philosophische Untersuchungen*, in *Schriften*, vol. 1 (Frankfurt am Main: Suhrkamp Verlag, 1960), 401, no. 286; *Philosophical Investigations*, trans. G. E. M. Anscombe (Oxford: Basil Blackwell, 1953), 98.

2. Gottfried von Straßburg, *Tristan und Isold*, ed. Friedrich Ranke, 14th ed. (Frankfurt am Main: Weidmann, 1969).

3. For a selection of representative studies, see Friedrich Maurer, 'Leid': *Studien zur Bedeutungs- und Problemsgeschichte, besonders in den großen Epen der staufischen Zeit* (München: Leo Lehnen Verlag, 1969); Hans-Werner Eroms, 'Vreude' bei Hartmann von Aue (München: Wilhelm Fink

Verlag, 1970); Gerhard Eis, "Salernitanisches und Unsalernitanisches im *Armen Heinrich* des Hartmann von Aue," in *Hartmann von Aue*, ed. Hugo Kuhn and Christoph Cormeau (Darmstadt: Wissenschaftliche Buchgesellschaft, 1973), 135-50; Michael Graf, *Liebe—Zorn—Trauer—Adel: Die Pathologie in Hartmann von Aues "Iwein," Eine Interpretation auf medizinhistorischer Basis*, Deutsche Literatur von den Anfängen bis 1700, vol. 7 (Bern: Peter Lang Verlag, 1989); Heinz-Günter Schmitz, "Iweins 'zorn' und 'tobesucht': Psychologie und Physiologie in mittelhochdeutscher Literatur," in *Sandberg 85.: Dem Andenken von Heinrich Bach gewidmet*, ed. Friedhelm Debus and Ernst Dittmer (Neumünster: Karl Wachholtz Verlag, 1986), 87-111; Barbara Haupt, "Heilung von Wunden," in *An den Grenzen höfischer Kultur: Anfechtungen der Lebensordnung in der deutschen Erzähldichtung des hohen Mittelalters*, ed. Gert Kaiser (München: Wilhelm Fink Verlag, 1991), 77-113; Will Hasty, "Daz priset in, und sleht er mich: Knighthood und 'Gewalt' in the Arthurian Works of Hartmann von Aue and Wolfram von Eschenbach," *Monatshefte* 85, no. 1 (spring 1994): 7-21; Martin H. Jones, "Chrétien, Hartmann, and the Knight as Fighting Man: On Hartmann's Chivalric Adaptation of *Erec et Enide*," in *Chrétien de Troyes and the German Middle Ages: Papers from an International Symposium*, ed. Martin H. Jones and Roy Wisbey (Cambridge: D. S. Brewer, 1993), 85-109; Thomas Bein, "Hie slac, dâ stich!": Zur Ästhetik des Tötens in europäischen *Iwein*-Dichtungen," *LiLi* 28, no. 109: *Kampf und Krieg* (March 1998): 38-58; sources hereafter cited in text.

4. David B. Morris, *The Culture of Pain* (Berkeley and Los Angeles: University of California Press, 1993), 9; hereafter cited in text.

5. See Ronald Melzack and Patrick Wall, *The Challenge of Pain* (Middlesex, England: Penguin Books, 1988); Ronald Melzack, *The Puzzle of Pain* (London: Penguin, 1973); H. B. Gibson, *Pain and its Conquest* (London and Boston: Peter Owen, 1982); René Fülöp-Miller, *Triumph Over Pain*, trans. Eden Paul and Ceder Paul (Indianapolis and New York: Charter Books, 1938); hereafter cited in text.

6. Michel Foucault, *The History of Sexuality*, trans. Robert Hurley (New York: Random House, Inc., 1978), 1:117. Although Foucault does not explicitly use the word "secularization," he does imply that the body is reduced to an "organism" by science during the eighteenth century. The understanding of pain can therefore fall under the rubric of this process of secularization, or "medicalization." For a similar argument, see Ivan Illich, *Medical Nemesis: The Expropriation of Health* (London: The Trinity Press, 1975), especially 93-108.

7. David Bakan, *Disease, Pain, and Sacrifice: Toward a Psychology of Suffering* (Chicago and London: The University of Chicago Press, 1968), 87-88.

8. Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York: Oxford University Press, 1985), 53-54; hereafter cited in text.

9. Ivan Polunin, "The Body as an Indicator of Health and Disease," in *The Anthropology of the Body*, ed. John Blacking (London: Academic Press, 1977), 88; hereafter cited in text.

10. For detailed discussions of how important facial expressions are to expressing pain, see Kenneth M. Prkachin and Kenneth D. Craig, "Expressing Pain: the Communication and Interpretation of Facial Pain Signals," *Journal of Nonverbal Behavior* 19, no. 4 (winter 1995): 191-205; Wulf Schiefenhövel, "Perception, Expression, and Social Function of Pain: A Human Ethological View," *Science in Context* 8, no. 1 (1995): 31-46.

11. The etymology of the verb "to suffer" reflects that suffering is associated with duration. "To suffer" is derived from Latin *suffere*, "to endure," and "to bear."

12. Johann Huizinga, *The Waning of the Middle Ages: A Study of the Forms of Life, Thoughts, and Art in France and the Netherlands in the Dawn of the Renaissance*, trans. F. Hopman (New York: Doubleday, 1989), 10.

13. Silas Weir Mitchell, "Civilization and Pain," *J. A. M. A.* 18 (1892): 108, quoted in Daniel de Moulin, "A Historical-Phenomenological Study of Bodily Pain in Western Man," *Bulletin of the History of Medicine* 48 (1974): 541; hereafter cited in text.

14. Ernest Seifert, *Der Wandel im menschlichen Schmerzleben* (München: J. F. Lehmann, 1960), cited and summarized in de Moulin, 547-49.

15. Richard Toellner, "Der Körper des Menschen in der philosophischen und theologischen Anthropologie des späten Mittelalters und der beginnenden Neuzeit," in *Gepeinigt, begehrt, vergessen: Symbolik und Sozialbezug des Körpers im späten Mittelalter und in der frühen Neuzeit*, ed. Klaus Schreiner and Norbert Schnitzler (München: Wilhelm Fink Verlag, 1992), 138.

16. George Duby, "Physical Pain in the Middle Ages," in *Love and Marriage in the Middle Ages*, trans. Jane Dunnett (Chicago: The University of Chicago Press, 1994), 168-73.

17. Harold Merskey, "Some Features of the History of the Idea of Pain," *Pain* 9 (1980): 3-8.

18. Roselyne Rey, *The History of Pain*, trans. Elliott Wallace, J. A. Cadden, and S. W. Cadden (Cambridge: Harvard University Press, 1998), 44-49; hereafter cited in text.

19. Mitchell B. Merback, *The Thief, the Cross, and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe* (Chicago: The University of Chicago Press, 1999); hereafter cited in text.

20. Caroline Walker Bynum, *Holy Feast and Holy Fast: The Religious Significance of Food to Medieval Women* (Berkeley: University of California Press, 1987), 294; hereafter cited in text.

21. Rudolph M. Bell, *Holy Anorexia*, epilogue by William N. Davis (Chicago: The University of Chicago Press, 1985); hereafter cited in text.

22. Joan Jacobs Brumberg, *Fasting Girls: The Emergence of Anorexia Nervosa as a Modern Disease* (Cambridge: Harvard University Press, 1988), 42-43; hereafter cited in text.

23. Giles Constable, *Attitudes Toward Self-inflicted Suffering in the Middle Ages* (Brookline, Massachusetts: Hellenic College Press, 1982), 19.

24. Caroline Walker Bynum, *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion* (New York: Zone Books, 1992), 116-17; hereafter cited in text.

25. Esther Cohen, "Towards a History of European Sensibility: Pain in the Later Middle Ages," *Science in Context* 8, no. 1 (1995): 47-74; hereafter cited in text.

26. See Cohen; Peter Brown, *The Body and Society: Men, Women, and Sexual Renunciation in Early Christianity* (New York: Columbia University Press, 1988), 128-31.

27. Piero Camporesi, *The Incorruptible Flesh: Bodily Mutation and Mortification in Religion and Folklore*, trans. Tania Croft-Murray (Cambridge: Cambridge University Press, 1988), especially 25-35; hereafter cited in text.

28. Caroline Walker Bynum, *The Resurrection of the Body in Western Christianity, 200-1336* (New York: Columbia University Press, 1995a); hereafter cited in text.

29. "Lied vom heiligen Georg," in *Althochdeutsches Lesebuch*, ed. Ernst A. Ebbinghaus, 16th ed. (Tübingen: Max Niemeyer Verlag, 1979), 132-36.

30. Thomas Aquinas, *Summa Theologiae* (Rome: Typographia polyglota S. C. de propaganda fidei, 1866), q. 82, cited in Cohen (55).

31. Klaus Schreiner, "Historisierung des Körpers: Vorbemerkungen zur Thematik," in *Gepeinigt, begehrt, vergessen: Symbolik und Sozialbezug des Körpers im späten Mittelalter und in der frühen Neuzeit*, ed. Klaus Schreiner and Norbert Schnitzler (München: Wilhelm Fink Verlag, 1992), 42.

32. Hereafter all English Bible citations are from *The Jerusalem Bible*, ed. Alexander Jones (Garden City, New York: Doubleday & Co., 1966).

33. In fact, English "pain" and "penance" and German, *Pein*, are all derived from the Latin term *poena*, which has the primary meaning of "punishment" or "penalty."

34. For an in-depth investigation of the genesis and debate surrounding purgatory in the Middle Ages, see Jacques Le Goff, *The Birth of Purgatory*, trans. Arthur Goldhammer (Chicago: The University of Chicago Press, 1984).

es tete im an dem lîbe wê: The Physical Body in Pain in Hartmann von Aue

Der Reisende hatte Verschiedenes fragen wollen, fragte aber im Anblick des Mannes nur: "Kennt er sein Urteil?" "Nein," sagte der Offizier und wollte gleich in seinen Erklärungen fortfahren, aber der Reisende unterbrach ihn: "Er kennt sein eigenes Urteil nicht?" "Nein," sagte der Offizier wieder, stockte dann einen Augenblick, als verlange er vom Reisenden eine nähere Begründung seiner Frage, und sagte dann: "Es wäre nutzlos, es ihm zu verkünden. Er erfährt es ja auf seinem Leib."

[Many questions were troubling the explorer, but at the sight of the prisoner he asked only: 'Does he know his sentence?' 'No,' said the officer, eager to go on with his exposition, but the explorer interrupted him: 'He doesn't know the sentence that has been passed on him?' 'No,' said the officer again, pausing a moment as if to let the explorer elaborate his question, and then said: 'There would be no point in telling him. He'll learn it on his body.']

—Franz Kafka¹

I. THE ANATOMY OF PAIN

Pain manifests itself on the body of the courtly individual. In order to investigate the meaning behind this manifestation of pain, the following section will first outline the anatomy of pain, starting with the Middle High German terms Hartmann von Aue uses to describe the physical body and then turning to the body parts and the signs of pain that are associated with suffering. Second, this chapter will demonstrate that the experience, expression, and infliction of pain are a social construction. The social construction of pain will be observed in the secular experience as it is found in Hartmann's courtly works as well as the sacred experience as found in his "religious" works. It will also be shown that pain constructs and deconstructs the courtly individual's self and identity. Because the individual's self is closely tied to gender, the present study will demonstrate that the experience of pain in the courtly world differs along gender lines.

Hartmann uses a variety of terms that denote the physical body. These include in order of their frequency: *lîp*, *lîch*, *verch*, *vleisch*, *âs*, and the figurative *vaz*.² The modern German *Körper* (originally *Korper*), a loan word derived from the Latin, *corpus*, does not appear in this list because it was not common to the German language until the thirteenth century. These terms have different shades of meaning depending upon the context and each is revealing about the medieval understanding of the physical body in pain. The most frequent term for the physical body, *lîp*, refers to the whole of the body and its flesh.³ This physiological term possesses two

additional layers of meaning, *lîp* as “life” and *lîp* as “self” and/or “person.” Moreover, *lîp* can metonymically refer to other body parts. The usage of the other terms listed above, *verch*, *vleisch*, and *âs*, falls under one of the first three meanings for *lîp* described here: life, body, or person. As these terms are dissected, it will become apparent that they illustrate that Hartmann invested a lot of meaning in the physical body, so much so that the body transcends the notion of flesh and blood. At the same time, these other layers can never be entirely separated from the physical body because they are connected to it by necessity. As will be observed, each of these “layers” is affected by pain and suffering, which can be detected by the somatic symptoms that appear upon the body.

lîch and *vleisch* are also physiological terms that refer to body as a whole, but primarily indicate the body’s outer layer. The two terms differ depending upon the contexts in which they appear. The Middle High German, *lîch*, has little to do with its modern German equivalent *Leiche*, “corpse.” It is mainly used to refer to the appearance of the body’s skin. For example, Iwein marvels at the beauty of Laudine’s beautiful skin: “dâ was ir hâr und ir lîch / sô gar dem wunsche gelîch” [Her hair and her body were so beautiful].⁴ Furthermore, it is the outer surface of the body that provides clues to an individual’s past. Two examples will suffice to demonstrate this for now. It is the healthy appearance of Gregorius’ *lîch* when it should look worn from the elements and from travel that causes the fisherman to question his motives (Gr: 2927).⁵ Iwein’s black *lîch* serves to indicate his madness (Iw: 3595).

Probing just below the body’s surface, one comes to the body’s *vleisch*, which describes the state of the flesh, but also refers to the soft tissue that surrounds the body’s bones and internal organs. Hartmann uses the term *vleisch* when he wants to emphasize the body’s physicality or if the body has been injured or damaged. For instance, when Gregorius chains himself to a cliff his flesh does not resemble what it looked like when he was healthy. It becomes gaunt and clings tightly to his bones: “ê grôz ze den liden allen / daz vleisch, nû zuo gevallen / unz an daz gebeine” (Gr: 3443-45) [His flesh, once filled out on all his limbs, was now wasted away down to the bone]. In addition to bodily tissue, *vleisch* is used very much in the biblical sense of “flesh.” It is the physical body that leads an individual into temptation and that must be punished in order to atone for sins and to ensure eternal life for the soul. For instance, Gregorius tells the messengers from Rome that he would rather remain on the cliff than return with them because his flesh is too impure: “mîn vleisch ist sô unreine / daz ich billich eine / belîbe unz an mînen tôt” (Gr: 3513-15) [(M)y flesh is so impure that by rights I ought to remain alone until my death].

Peeling away the further layers of flesh that comprise the *lîp*, one finds an individual’s “life” and “life-force.” In Middle High German, *bî lîbe* means “to be alive.” In fact, *lîp* can either mean “body” or “life” depend-

ing upon the context. An example for the latter is at the end of the battle in the Sparrowhawk adventure. When Erec intends to decapitate Iders, Iders asks Erec to spare his life:

‘durch got erbarme dich,
edel ritter, über mich.
êre an mir elliu wîp
unde lâ mir den lîp.’ (Er: 956-59)

[In the name of God, have mercy on me, noble knight. Honor in me all women and let me live.]

Closely connected to this idea is the notion common to the Middle Ages that the body and different body parts, primarily the head, heart, chest, and blood, contain an individual’s *leben*, *sêle*, and *verch*, “life-force,” and/or “soul” (La Farge, 102, 168-70, 206-8). An example found in Hartmann is when Iwein strikes Ascalon through his helmet, cleaving him in two, right down to where his life-force lays:

wan da ergienc wehselslege gnuoc,
unz daz der gast dem wirte sluoc
durch den helm einen slac
zetal unz dâ daz leben lac. (Iw: 1047-50)

[(M)any blows were exchanged before the stranger gave the host a blow that penetrated and shattered his helmet and went clear down to his life-center.]

It is often difficult to distinguish the term *verch* from the manner in which *vleisch* is used to describe the body’s flesh. In fact, *verch* is often translated as “flesh and blood.” At the same time, *verch* can represent the life-force present in the body that can be extinguished and weakened because of physical exertion and injury in addition to psychological distress.⁶ For instance, when Iwein and Gawein battle they inflict so many wounds upon each other that their armor turns red with blood, but fortunately, these wounds do not endanger their lives, which the line, “die niht ze verhe engiengen” (Iw: 7232-34) [none of which was fatal], expresses. A further use of *verch* is in the context of *minne*, “love.” Iwein’s love-sickness for Laudine is described in terms of a mortal wound that can only be healed and comforted by her:

noch wâren im [Iwein] die sinne
von sîner vrouwen minne
sô manegen wîs ze verhe wunt,
in dûhte, ob in ze kurzer stunt
sîn vrouwe niht enlôste
mit ir selber trôste,
sô müesez schiere sîn sîn tôt. (Iw: 7783-89)

[(H)is spirit in many respects was still suffering from mortal wounds because of his love for his wife. He thought he would soon die if his wife did not quickly save him, with her special kind of help.]

The last meaning that *lîp* possesses is “person” or “self.” *lîp* usually has this connotation when it is combined with the possessive pronouns, *mîn* and *dîn*, “my” and “your.” In addition, the word pair “lîp und lant” [body and kingdom] expresses the notion of body as self. Moreover, this word pair conveys the concept of the body politic, which closely tied the king’s physical being and identity to his subjects and kingdom. Here, the two actually become conflated and demonstrate the king’s omnipresent political hegemony. The connection of body and self is also present in the belief that man and woman metaphorically become one body and person in marriage. Hartmann expresses this notion during Enite’s lament. She bemoans the fact that their marital bond has been broken: “ein man und sîn wîp / suln wesen ein lîp” (Er: 5827) [(A) man and his woman shall be one body].⁷ Hartmann takes this idea to its logical conclusion when he suggests that a married person’s identity is somehow incomplete when the person is separated from their spouse. Enite feels so connected to Erec that she implores the wild animals to devour them both, which is a foreshadowing of the tragic love story of Pyramus and Thisbe that is later depicted upon the saddle of Enite’s wondrous horse (Er: 7708-13). Enite hopes that through the fragmentation and consumption of Erec’s and her own body that they can be conjoined both physically in the stomachs of the beasts and spiritually in the presence of God:

‘wâ nû hungerigiu tier,
beide wolf unde ber,
lewe, iuwer einez kome her
und ezze uns beide,
daz sich sô iht scheide
unser lîp mit zwein wegen!
und ruoche got unser sêlen phlegen,
die enscheident sich benamen niht,
swaz dem lîbe geschiht.’ (Er: 5833-41)

[Where are you now, hungry animals, both wolf and bear and lion? May one of you come here and devour us both, so that our bodies do not have to separate and go two ways! And may God deign to take care of our souls, which will truly not be separated, no matter what happens to our bodies.]

The various terms for the body in Middle High German and the meaning that they convey in conjunction with pain demonstrates that the body in pain is as ubiquitous to Hartmann’s courtly world as the beautiful and venerated body of the courtly lady. Just as scholars have compiled a catalogue of body parts that reflect the important position that beauty holds in the ideology of courtly literature, one can also compile an anatomical

catalogue that reveals the significance of physical pain. However, before turning to the anatomy of pain, one must consider the influence of the “formal portrait” tradition upon the depiction of the body in courtly literature (Specht, 129).

The German poets of the High Middle Ages productively applied the rhetoric of the late Antiquity and the depictions of bodies found therein to their own writings. They most likely had access to this tradition of rhetoric through available Middle Latin and French texts that traveling clerics and scholars disseminated throughout Europe.⁸ Within the well-documented *descriptio* tradition, the body, whether female or male, is traditionally depicted from head to toe in a “fragmented manner” using many but not all of the following body parts: head, hair, face, eyes, mouth, lips, teeth, chin, neck, throat, shoulders, arms, fingers, hands, chest or middle section (breasts, vagina, penis, and testicles), legs, knees, and feet.⁹ Table one (appendix A) provides an overview of body parts inflicted with pain in Hartmann, including with which gender they are most often associated and in which context that they occur. Table two (appendix B) lists the signs of pain that appear on the body or are expressed orally by the sufferer in Hartmann’s works.

Both tables illustrate three important observations that will comprise the intertwined threads that run through the ensuing chapters. First, when initially analyzing the body parts and signs of pain in the tables, it appears that the male body suffers more frequently than the female body. The tables clearly demonstrate that the female body in pain appears conspicuously less than the male body. The explanation for why the male body in pain occurs more often than the female body in pain is that man’s dominant position and active role in courtly society requires him to endure a great amount of pain. The knight must take more physical risks to maintain his social standing and protect the interests of the court. Hence, the male courtly body is beaten, stabbed, decapitated, whipped, hit, etc., as a result of performing its knightly duties. This observation also applies to why the ascetic male body is self-flagellated, starved, and emaciated. These signs of pain represent the active renunciation of the man’s former position in courtly society in order to redeem himself in the eyes of God. Secondly, there is an observable division between physical pain in men and psychological pain in women. If one looks at the signs of pain that appear on the woman’s body, they are primarily psychological or emotional signs. This can be explained by the dichotomy of male/female, rational/irrational, or the Apollinian/Dionysian opposition, which will prove to be fruitful when discussing the body in pain. It will become apparent that because women were equated with physicality and emotions in the Middle Ages, they are generally portrayed experiencing the effects of pain more often than men do in the courtly world. Or rather, they are depicted expressing pain more openly than men. Lastly, when female bodies do exhibit physical signs of

pain it is because courtly women often become the objects and subjects of pain as a result of violence and conflict carried out by men.

While physical pain attributed to the male body often results from fulfilling social duties designed to save others from pain or results from religious belief and practices, it is also caused by breaking with social convention or some ethical code representative of courtly or religious ideology. The following list of the major male characters demonstrates the latter. Heinrich forgets humility, is stricken with leprosy, forgets God's grace and then despairs; Iwein breaks his oath to Laudine to return to the court after one year, loses his senses, and removes himself from the court and civilization; Erec neglects his courtly duties, he *verlac* himself, and embraces suffering in order to reestablish his honor and place at the court; Gregorius unknowingly commits incest and does penance in the true sense of Cohen's "philopassianism" (51) to rectify his and his parents sins. What these examples demonstrate is first an internalization of pain, which then resurfaces upon the physical body of each hero either as the result of God-given or self-inflicted pain. A key to unlocking the enigmatic nature of this pain is to interpret the context of its infliction and its physical manifestation upon the body.

II. MIT UNGANZEM LÎBE: THE BODY IN PAIN AND KNIGHTHOOD IN *EREC* AND *IWEIN*

There is no evidence that the image of knighthood in courtly literature influenced historical reality in Germany as it did in France. In fact, it is widely accepted that the opposite occurred; courtly literature is at once didactic and also mirrors certain aspects or cultural attitudes found in the Middle Ages (Bumke 1992, 1:24-26). This function of courtly literature is also found in the experience and perception of pain in the context of knighthood, major causes for which are battle and violence. The following section will briefly contrast the depiction of what Norbert Elias would consider unrestrained versus restrained violence in the heroic epics and Hartmann's courtly literature, respectively. This comparison will reveal that Hartmann portrays an attitude towards pain that does not undercut the civilized image of courtly life that he was propagating. In order to illustrate Hartmann's new image of the body in pain, this chapter will explore the symbolic potential and meaning of the anatomy and signs of pain that Hartmann uses. In the process, it will be demonstrated that pain holds an important but often contradictory position in Hartmann, which itself reflects Hartmann's critique of the abuse of the infliction of pain.

In the sagas and heroic epics, extreme and graphic forms of violence occur with wanton abandon. Feuds and vendettas are resolved with a form of physical violence, which seems to have been accepted as a fact of life. The loss of life and limb is portrayed as a daily occurrence (literally by the page) and even in a humorous fashion, as in the *Waltharius* (950 A.D.).¹⁰

For example, each protagonist in this tale loses body parts in a graphic battle against each other (W: 1228-1400). Walther loses his right hand fighting against Gunther and Hagen. Gunther loses a leg, and Hagen an eye and six molars:

Postquam finis adest, insignia quemque notabant:

Illic Guntharii regis pes, palma iacebat

Waltharii nec non tremulus Haganonis ocellus.

Sic sic armillas partiti sunt Avareses! (W: 1401-4)

[The battle is ended; marks of honor branded each: King Gunther's foot was lying there, and Walther's hand was lying there, and also Hagen's twitching eye. Thus, thus the men have shared the treasure of the Avars!]¹¹

In epic fashion, after the hardened warriors settle their dispute they renew old friendships, sitting around a campfire and joking about the crippling wounds that they inflicted upon each other (W: 1405-56). What is important about this passage is not necessarily the humor, but rather the heroic and graphic depiction of pain, which points to the unrestrained infliction of pain that Elias observes in uncivilized societies (Elias, 1:357-58). The Germanic warrior used pain and death freely as a form of *Blutrache*, "blood revenge," and a means by which he furthered his own standing and protected his liege lords.

Hartmann portrays a different attitude towards the infliction of pain. He depicts violence and combat in a more ritualized and restrained manner. While jousting and sword duels were extremely violent and involved the infliction of pain, they were also the accepted means with which the nobility increased and defended their honor and social status (Hasty, 8). This form of violence was sanctioned and the combatants had to follow courtly custom. This convention is reflected through the ritualistic nature of hand-to-hand combat and jousting depicted in the Arthurian romances: "Der ritterliche Einzelkampf folgte einem festen Ritual. Er begann fast immer als Lanzenkampf, an den sich in einer zweiten Phase ein Kampf mit dem Schwert anschloß. Die Dichter haben oft hervorgehoben, daß sich die Schönheit und die Tüchtigkeit des Ritters in seiner Haltung offenbarten" (Bumke 1992, 1:227). [Knightly hand-to-hand combat followed a set ritual. It almost always began with a joust, followed in a second phase by a battle with the sword. The poets often emphasized that the knight's beauty and prowess revealed itself in his bearing].

While battles frequently ended with death, a victorious knight would often show mercy to his opponent if his opponent would promise to surrender and offer his allegiance. This act of *sicherheit nemen*, "mercy," reflected that a knight was courtly in nature (Bumke 1992, 1:231). One only has to think of the Sparrowhawk adventure. When Erec defeats Iders in battle he avenges himself and increases his honor and prestige in the eyes of the social body because of his courtliness (Er: 676-1017). His

first inclination is to decapitate Iders. Erec tears off Iders' helmet and holds his head, but this is more of a symbolic gesture of victory than true intention, because Erec restrains himself and allows Iders to beg for mercy (Er: 951-1017). Martin H. Jones is useful to turn to here. He concludes that Hartmann fictionalizes the violent reality that surrounded the knight out of poetic and ideological reasons. Hartmann consciously creates an ideal image of knighthood when he depicts the knight in such a positive, courtly, and honorable manner, thereby introducing a new chivalrous model of knighthood (Jones 1993).¹² The conclusion that one can draw from such fictionalization is that Hartmann wanted to show how the new version of knight could end a conflict in a humane manner.

The Sparrowhawk episode demonstrates that a great part of the knight's social standing was reflected in the manner in which he adhered to the *zûht* and *maze*, the "discipline" and "measure" required in battle. The importance of this convention is underscored by the fact that the courtly poets stressed the knight's courtly bearing as a prerequisite of a good knight—both in prowess and righteousness. Furthermore, extreme forms of violence and graphic depictions of pain and suffering as a result of battle are almost always absent from such episodes. When they do appear they are either criticized or fall under the rubric of courtly convention; the good knight only reverts to the ultimate form of pain infliction, death, when he faces non-human foes such as giants and those individuals that have broken with society, for example, the robber-knights (Jones 1996).¹³ The absence of extreme forms of violence does not suggest that combat during the High Middle Ages was not violent, or that battle rituals did not exist in earlier medieval and pre-medieval cultures. Rather, this points to the attempt by the courtly poets to depict the violent side of medieval life in an idealized and civilized fashion (Bein, 55, 57).¹⁴

By making the differentiation between the depiction of violence in the *Waltharius* and in Hartmann's *Erec*, a moment of Elias' civilizing process can be discerned within courtly literature. This moment is reflected in both the idealization of the effects of graphic violence and the depiction of civilized and restrained behavior in courtly literature. Hartmann and his contemporaries portray the court as the locus of civilization because this would have been pleasing to the nobility for whom they wrote. Knights wielding the power to inflict pain but using it in a restrained and just manner do not undermine the Christian prohibition against killing, especially if the knight is protecting the order of the kingdom and those in need. Friedrich Maurer's '*Leid*': *Studien zur Bedeutungs- und Problemsgeschichte* touches upon this facet of pain and suffering. He posits that Hartmann von Aue and his contemporaries represent a generation of poets that suddenly reflected upon the meaning of human suffering in a new way because they were greatly influenced by the permeation of Christian ideals into all cultural spheres. Maurer describes the movement

from the epic understanding, with revenge as its primary means of resolution, to a more Christian understanding of pain and suffering. While Maurer's word study changed how scholars approached courtly literature, he overemphasizes the inner motivation of suffering and overlooks the significance of physical pain in Hartmann.¹⁵ Indeed, even with the Christian value of *caritas*, "charity," and a redemptive idea of pain, the body in pain does not entirely disappear from the ideological system of courtly literature. This occurs because pain and suffering are fundamental to the maintenance of the system itself. In other words, idealization cannot hide the truth about the importance of pain and physical violence to the nobility's sovereignty. Violence was a constant threat to the nobility's hegemony, but at the same time it was a constant stabilizer of it. And it is the physical body that reveals the effects of both the violent power struggles that appear in the courtly world and the tension created through the evolution of a new image of civilization. As Scarry posits in the *Body in Pain*, pain and suffering stand in contrast to civilized life, but they are also prerequisite for the development and evolution of civilization, as suffering motivates the individual and creates innovations that overcome the causes of pain (161-71).¹⁶ Following this observation, one can posit that Hartmann's new portrayal of the body in pain reflects one such innovation. Through the use of body and pain motifs he is suggesting that, while pain is essential to the knight's status and power struggles, conventions should regulate the abuse of its power and infliction.

A. Head

As the above discussion of the Sparrowhawk episode demonstrates, the knight's head is particularly prominent in accounts of battles and is one of the most vulnerable body parts. The vulnerability of the head is why helmets were a particularly important form of protection to the knight, as when the narrator emphasizes Erec's exposed head as he rides into battle "mit blôzem houbete" [with an unprotected head] during his wedding tournament (Er: 2650-51, 2715-16). The helmet is so important to the knight that when two knights remove their own or each other's helmets after battling is considered a symbolic gesture of trust and friendship. A common motif in battle is sparks flying off the knight's helmet (Er: 834-36). In the *Joie de la curt*, "Joy of the Court," episode, Mabonagrín strikes Erec upon the helmet with such a numbing blow that he momentarily loses consciousness:

dirre grimmeclîche slac
 Êrecke in sîn houbet erschäl,
 daz er vil kûme meit den val.
 sîniu ôren und diu ougen
 begunden ir ambtes lougen,
 das er gehôrte noch gesach. (Er: 9211-16)

[The furious blow resounded in Erec's head such that he barely kept from falling. His ears and eyes began to fail him, so that he could neither hear nor see.]

A well placed or lucky blow to the head could blind and even mortally wound a knight, as one observes when Parzival slays the Red knight, Ithers, with his javelot, thrown right into the visor slot in his helmet (P: 3, 155, 1-11).¹⁷ Erec exploits the vulnerability of one of the giant's head during the Cadoc episode. When he skillfully aims his lance, he strikes him with such force that his lance pierces through his eye and three feet into his head. Holding the advantage, Erec then strikes the half-blinded giant dead (Er: 5501-17). Furthermore, it is a sign of sadness or concern when the knight sinks his head towards the ground or his feet as when the king relates the fate of the eighty widows at Brandigan (Er: 8393). It can also be a sign that his condition is weak because of a battle. The use of this motif occurs with Erec after he has lost so much blood from the wound on his side: "dô was er sô betoubet / daz im daz houbet / vor den vüezen nider kam" (Er: 5734-36) [(H)e was so faint that he fell over head first].

The symbolic potential of the knight's head plays an important role in Hartmann's attempt to distance the image of his courtly world from the violent reality of the High Middle Ages. This distancing proves to be particularly apparent if one compares Mabonagrín's actions in the *Joie de la curt* episode with Erec's actions leading up to and during this adventure. For instance, Mabonagrín's decapitation of his opponents' heads represents one of the most striking examples of body mutilation in courtly literature, and of all the images of pain in *Erec*, it represents the most difficult to resolve.¹⁸ In fact, until now no one has analyzed the body symbolism behind the decapitated heads. In this scene, Mabonagrín defends the magical garden that exists in the wondrous court of Brandigan from outside intruders for his lover. The adventure of the garden is renowned and attracts many knights, who meet their end there, as is evident through the gruesome display of their heads on poles in a wide circle:

hie was gestalt ein wîter rinc
 von eichînen stecken.
 des wunderte Êrecken.
 ir iegelich was sus bedaht,
 ein mannes houbet drûf gestaht,
 wan einer der was lære.
 wâ von daz wære?
 dâ hienc ein grôz horn an. (Er: 8769-76)

[(Here) a large circle of oak poles had been set up. That amazed Erec. Each of the poles was covered such that a man's head was stuck on it. But one of them was empty. Why would that be? A large horn hung from it.]

The fact that Mabonagrín retains his opponents' heads is of great importance because it stands in stark contrast with the civilized knight. Moreover, Mabonagrín's actions are reminiscent of the Celts in ancient Europe who collected the heads of their defeated opponents as prizes. These ancient warriors believed that the head possessed the warrior's courage and if the victor were to retain it he would also take his victim's strength and courage and augment his own.¹⁹ Mabonagrín's symbolic display of the decapitated heads supports the observation that he treats the heads as trophies. The heads possess a totemlike quality; they embody Mabonagrín's prowess as a knight and act as a warning to other knights who come to challenge him. The medieval belief that one of the locations for the soul was in the head also may indicate that Mabonagrín was aware of the importance and power of the head.

The totemic quality of the decapitated heads is supported by a further example for the demonstrative function of body parts in *Iwein*. When the maiden, in the stead of the ill younger daughter of the Count of the Black Thorn, searches for Iwein, she comes to the castle where Iwein defeated the giant, Harpin. The king relates to the maiden how Iwein honored him by rescuing him from the giant. He tells her that the proof of this honor is contained in the bones lying next to the castle in front of the gate:

'er [Iwein] sluoc in, daz ichz ane sach,
hie vor mîn selbes bûrgetor:
dâ lît noch sîn gebeine vor.
er schuof mir michel êre.' (Iw: 5850-53)

[While I watched, he (Iwein) killed the giant, right in front of my castle gate.
The bones are still lying there. He brought me great honor.]

By retaining Harpin's bones, the king gives them a symbolic content that would have been lost had they been buried. The bones lay outside where passersby could see and serve as a reminder of Iwein's great deeds. In addition, Harpin's bones point to the medieval judicial custom of exposing a condemned person's body until dissolution of the flesh took place. This common medieval practice represented a symbolic increase of a condemned person's sentence in addition to denying the person a proper burial. Furthermore, it deterred any other people from committing crimes that the condemned had committed (Merback, 161). This may have been the king's primary intention with leaving Harpin's body to decay in front of the castle. He hopes to ward off any future offenders who wish to undermine his authority and the safety of his kingdom. It is particularly telling that body parts and bones possess a symbolic power that the medieval individual was in awe of and respected. Body parts were both objects of veneration and represented extreme signs of warning.

While Mabonagrín is aware of the symbolic potential of the decapitated heads, the heads also demonstrate how he overlooks the importance of

showing mercy to his opponents. Because Mabonagrín ignores this fundamental courtly convention, his honor and social prestige are undermined. Mabonagrín only learns the importance of mercy when Erec defeats him, spares his life, and brings him back within the community of the court. By removing himself from the court, Mabonagrín, although living in a pseudo-paradise, forgot the importance of courtly convention. Mabonagrín's uncourtliness is underscored by Erec's actions leading up to this adventure. He repeatedly refrains from slaying his defeated opponents throughout the tale unless they commit actions that are not sanctioned by their social status or that break with convention, as with the robber knights and the giants who torture Cadoc. In the latter instance, Erec kills one giant by gouging its head with a lance and then decapitating it with his sword. The fact that his actions are sanctioned by convention is expressed by the narrator's comments that He who aided David in his unfair battle with Goliath also aided Erec in his almost unbelievable battle against the giants (Er: 5558-69). The *hövesche got*, "courtly God," which is only referred to twice in all of Hartmann's works, supports this outcome: "er [Erec] stach in zuo der erde tât, / als ez der hövesche got gebôt" (Er: 5516-17) [Erec thrust him dead to the ground as God's courtliness ordained].

In other instances, when the situation warrants it, Erec shows *mâze*, or the courtly concept of "measure." For Mabonagrín, Erec's victory and mercy should prove to be an invaluable lesson that he has forgotten courtly convention. Erec's behavior is clearly meant to provide the correct model for adventure (Bein 1998). But even then, unlike other episodes in which extreme forms of violence are unmistakably either approved or condemned, after Mabonagrín is defeated there is pronounced silence from the narrator or other characters. This silence reveals that it is not necessarily the form of pain that is inflicted that determines if it should be condemned or not, but rather who the perpetrator is. Violence was the accepted means by which the nobility (Mabonagrín is King Ivrein's nephew) upheld their social status and protected the interests of the court. This acceptance of violence carried out by the nobility is partly why the audience's attention is quickly diverted away from the issue of pain and suffering embodied in the decapitated heads to the central message of the tale. By living in the seclusion of the garden, Mabonagrín has neglected the importance of actively taking part in courtly society: "wan bî den liuten ist sô guot" (Er: 9438) [for it is good to be among people]. Furthermore, any guilt Mabonagrín bears is laid on his love's shoulders as Mabonagrín explains that it is because of his oath to her that he had to remain in the garden until he was defeated. Mabonagrín actually thanks Erec for freeing him from his promise because his violent actions weighed heavily upon him and the surrounding *riuwigē lant* (Er: 9607), "sorrowful land."

Hartmann is subtle in his critique of the type of pain that Mabonagrín inflicts. Hartmann wants his audience to think about the consequences of

violence, which he conveys through Erec's treatment of the decapitated heads. While everyone celebrates the return of joy to Brandigan, Erec cannot rejoice or rest until the eighty widows, the *vreudenlôse schar*, "joyless company," have been taken care of (Er: 9779-9825) and the heads of the Mabonagrins' opponents have been given a Christian burial:

diu houbet, als ir hôrtet sagen,
 diu drinne wâren abe geslagen,
 diu nam man abe den stecken
 - des êre got Êrecken -,
 unde wurden boten gesant
 nâch der phafheit in daz lant
 daz man si begrüebe nâch êren. (Er: 9746-52)

[The heads that had been cut off in the park, as you have heard, were then taken from the poles—may God reward Erec for this—and messengers were sent out into the country for priests so that the heads would have an honorable burial.]

By concentrating on Erec's rectification of Mabonagrins' actions, Hartmann reminds his audience of the pain and suffering that the nobility's sanctioned violence can cause. This message is highlighted by the sadness embodied in the heads and the widows present amidst the pomp and refinement of such a wondrous court. Hartmann describes this grandeur in great detail as Erec, Enite, and Guivreiz approach Brandigan.

Another scene that reveals Hartmann's critique of the improper use of violence is when Iwein slays Ascalon. Iwein mortally wounds Ascalon through his helmet right to his waist (Iw: 1049-50). But it is not the manner in which Iwein strikes Ascalon that represents a break with courtly custom. Iwein's actions after the battle has been decided reveal his transgression of convention. He chases after the "half-dead" (Iw: 1058) Ascalon with every intention of "finishing" the job even though he has clearly won the battle. The narrator criticizes Iwein's actions, describing him as "hunting [Ascalon] down without [Eliasian] self-restraint": "her Îwein jaget in âne zuht" (Iw: 1056). These uncourtly actions by a normally righteous knight demonstrate the difficulty of remaining within the guidelines of courtly convention when inflicting pain, the very means by which the knight maintains and increases his social status. In this case, Iwein's break with convention occurs because of his desire to have proof of his victory when he returns to Arthur's court and due to the biting words of Keii. This very drive to attain victory and honor in battle is a foreshadowing of Iwein's fall from grace when he forgets to adhere to his oath to Laudine that he will return from a year's worth of tournaments and adventure.

B. Arms, Legs, and Hands

Other prominent body parts that appear in the context of knighthood and pain and suffering are the hand, arms, and legs. In fact, the image of the fighting knight is almost exclusively described in these terms, understandable in that aside from the head, they are probably the most vulnerable parts of the knight's body. As with the vulnerability of the head, this is reflected in courtly literature when a knight is described as having "bein und arme blôz" (Er: 3226) [bare legs and arms]. Hartmann goes so far as to describe the unarmed Erec as "blôz als ein wîp" (Er: 103) [unarmed like a woman] when he confronts the dwarf, Maliclisier. Moreover, hands are depicted with telling frequency in the context of battle. The image of the sword being held high by the knight is a motif found in all courtly literature. One instance that particularly stands out is when Erec's sword begins to glow with heat in his hand because he has struck and received so many blows (Er: 9255-58). In a joust, a well placed blow is right where the hand holds the shield, upon the four nails that fasten the handle onto the shield: "nû erriet er in daz ers emphant / zen vier nageln gegen der hant" (Er: 2794-95) [Erec struck him such that he felt the four nails of his shield against his hand]. A common motif that signifies that a knight performed well in battle or fought long and hard against many opponents is when the knight's shield is so full of holes that one could shove one's hand through it: "sîn schilt was zebrochen, / mit spern sô zestochen, / man hete viuste dâ durch geschoben" (Er: 2822-24) [His shield was broken apart and had been so struck by lances that a fist could have been thrust through it].

Hands and legs also demonstrate the ritualistic nature of courtly battles and are used to indicate that battle and a joust are about to begin. The knight draws his sword from the sheath and throws it from hand to hand in preparation for battle (Er: 9135-36), and jousting knights are almost exclusively described by their thighs literally "flying up and down" as they ride towards each other: "dem wirte und dem gaste / begunden schenkel fliegen" (Er: 9079-80) [The lord of the park and the stranger began to let their thighs fly (my translation)]. The latter example reflects how Hartmann favored depicting knights fighting on horseback. Hartmann also depicts the knights fighting on foot, usually after one of the knight's has been thrown off his horse in the joust: "sî ze vuoze strîten" (Iw: 7122) [they fought on foot].

A typical order of actions occurs when a knight fights on foot. The battle usually consists of the knights hacking each other's shields away and then exchanging blows until someone becomes tired or too injured to fight. For the first half of the battle on foot it was considered uncourtly to strike at the opponent's legs and knees:

die schilte hiuwen sî dan.
sîne geruochten des nie
daz sî niderhalb der knie

deheiner slege tæten war,
dâ si der schilte wâren bar. (Iw: 7138-42)

[So they chopped up the shields with their swords but were careful not to strike blows below the knees, where their legs were not protected by shields.]

This passage is significant because it reflects Hartmann's call for "courtly guidelines" in battle. In reality, a knight would probably have taken any action to defeat his opponent, including striking at vulnerable areas like the legs. The scene in which Erec strikes one of Cadoc's captors upon his leg four times until he detaches it altogether (Er: 5549-52) at first appears to contradict this call for courtliness. But Erec's actions actually reflect the size differential between him and the giant; the legs are the easiest area for him to strike. His actions may also indicate that he has been freed from the courtly guidelines of battle because the giants do not belong to the court and because they have broken with courtly law.

The knee possesses multiple meanings. Usually it appears in conjunction with the symbolic gestures of submission or veneration. Three examples suffice to demonstrate these uses of the knee: Gregorius kneels as he prays for his parents (Gr: 2392-94); when Iders arrives at Arthur's court, he kneels submissively in front of Ginover (Er: 1213-17); after Iwein has agreed to battle the giant Harpin, the king orders his court to kneel before Iwein in thanks (Iw: 4767-80). Thus, the knee possesses a symbolic and ceremonial function that the social body of the court understood and expected. In addition to these contexts, the knee appears in conjunction with battle, victory, and defeat. There are only three references to the knee in connection with fighting and knightly body in pain, each instance concerning Erec: when fighting Iders he is struck so hard upon his head that he falls to his knees (Er: 847-49); when fighting against Cadoc's captors, one of the giants sinks to his knees after he loses a leg (Er: 5554); as Erec defeats Mabonagrîn he kneels on his chest and beats him into submission with his bare hands (Er: 9281-9314). While the use of the knee is varied and not exclusively connected to pain, Hartmann does draw upon it to evoke common battle situations in which the knight would find himself.

Hartmann endows the hand with a metaphorical function. The hand embodies a knight's actions and character traits, whether brave and helpful or violent and unjust. For instance, Iwein is described in terms of "sîner gehülfigen hant" (Iw: 3804) [his helpful hand] when he liberates the Lady of Narison from Count Aliers. Lunete asks for the ring that was placed "an einer ungetriuwen hant" (Iw: 3195) [on a disloyal hand] when Iwein breaks his oath with Laudine. Iwein also describes his own hand as *ungewizzen* (Iw: 7553), "unknowing," when he unintentionally battles against his friend Gawein in the inheritance dispute. Gregorius liberates his mother's kingdom with "sîner ellenthaften hant" (Gr: 2176) and "gewaltigiu hant" (Gr: 2193) [with his brave and powerful hand (my translation)]. And Mabonagrîn is attributed a murderous hand because he has

killed so many challengers: “sô mordic was sîn hant” (Er: 9023) [so murderous was his hand].

The hand not only personifies the character’s essence, it also reflects the knight’s instrumental and active role in courtly society. The hand is so central to Hartmann’s works that it appears over 170 times. The knight takes revenge and strikes blows, and wins both a lady and her land with his hand in the name of knighthood. The hand functions as a weapon, or as Elaine Scarry would say, an extension of a weapon (173). This instrumental usage of the hand is best expressed when Kalogrenant relates his joust with Ascalon to Arthur’s court. He describes Ascalon’s skill in the joust in terms of his hand: “vil schône sazte mich sîn hant / hinder daz ors ûf daz lant” (Iw: 743-44) [His hand set me in such a manner behind the horse onto the ground (my translation)]. In addition, the actions that the knight undertakes with his hands have both positive and negative consequences for the remaining members of the social body. This function of the hand is supported by the fact that the more active the character is, the more often he is mentioned using his hands.²⁰ Erec is mentioned 24 times, followed by Iwein (21), Gregorius (12), and Mabonagrín (5).

The frequency and central position of the hand in Hartmann reveals an echo of the body politic metaphor. The idea of the body politic became a standard Christian image during the High Middle Ages. It was taken from Pauline theology and was used productively to explain the vertical relationship of power in medieval *ordo* and the higher position of nobility in relationship to the lower peasants.²¹ For example, John of Salisbury takes up this analogy in his neo-Platonic, *Policraticus*.²² He assigns the “noble parts” of the body, or the higher faculties and uncovered body parts, to the noble members of the social body. Those organs located in the head or in the heart symbolize the king’s closest advisors and the noble representatives that administrated his authority within the kingdom. Likewise, the less noble body parts are assigned to the lower social categories, with hands, the body part that is most used like a tool, representing the servants and knights of the realm, and the feet, the lowest body parts that touch the ground, representing the peasants.²³ In Hartmann, the knight’s instrumentality to the social body of the court is reflected in his hand. Just as the hand serves the knight as a weapon, the knight serves the king and lady.

Because the hand is so important to the knight, it is telling when the individual is threatened with the painful prospect of losing his hand. One such instance is when Erec attempts to lop off Keii’s hand when Keii holds the reigns of Erec’s horse and intends to take him to Arthur’s camp (Er: 4704-13). If Erec had been successful, this would have been devastating to Keii because the hand is an indispensable “tool” to him in his role as Arthur’s *Truchseß*, “steward.” He would have been crippled literally and figuratively because hand gestures are important to his function at the court. In addition to the hand’s function as a weapon, the knight relied

heavily upon hand gestures in ceremonial matters, ranging from giving commands, swearing oaths, signaling peaceful intentions, to showing loyalty and friendship.²⁴

C. Blood, Wounds, and Scars

In Hartmann's courtly world, knights utilize pain to increase their honor and social prestige within the highly ritualized context of battle. At the same time, they are expected to endure great pain stoically, even in the face of death. In fact, upholding and increasing one's honor overrides the threat of bodily harm in battle. Erec's actions reflect this notion as he gains social prestige during his wedding tournament. Enite fears for his life because he risks his life in the name of honor:

sô vorhte si in unlange hân,
wan er den lîp ûf êre
solde wâgen sêre,
und wan erz versuochte,
sô ein zage enruochte
man spræche im übel oder guot. (Er: 2839-44)

[(S)he feared she would not have him long . . . since Erec would readily risk his life for honor's sake and would try where a coward would lose heart, whether good or bad were said about him.]

This impassive attitude towards pain is important to the knight's ideology. Iwein demonstrates this attitude towards pain quite clearly when he experiences pain resulting from the wounds received while liberating Lunete from her captors:

Sus wârens überwunden
iedoch mit vier wunden
die sî im heten geslagen.
dochn hôrt in dâ nieman clagen
deheinen der im geschach,
niuwan des lewen ungemach. (Iw: 5423-28)

[Thus they were conquered—not, however, before they had wounded Iwein four times. But no one heard him bemoan his own wounds, just those of the lion.]

While Iwein is unconcerned about his own pain, he is very upset about the lion's wounds, which act as an impetus for him to fight with more fervor (Iw: 5414-22). Iwein's reaction demonstrates not only his loyalty to the lion, but also how suffering motivates the knight to take action. But Iwein still does not verbalize his displeasure with the lion's situation. Instead, he lets his actions speak for him, for when a knight does express suffering this can be interpreted as a sign of weakness. An example of this is when Erec comes upon Guivreiz. Erec tells him that he does not wish to fight because

he has ridden far and has suffered greatly (Er: 4359-65). Guivreiz thinks to himself that Erec must be a coward since he complains about his pain: “der herre gedâhte: ‘er [Erec] ist verzaget, / sît er sîne arbeit klaget” (Er: 4366-67) [The lord thought: he is a coward, since he complains about his hardships]. However, there is only one accepted form of expression in the face of pain. A conventional verbalization in the context of the battle is *Michel kroïeren* (Er: 2564, 3082), “war cry,” as the knight rides into battle. Nevertheless, the war cry is qualitatively different from verbalizing physical pain. It represents a manner in which the knight mentally prepares for the bodily danger and pain he is about to experience.

The knight’s silent endurance of pain demonstrates that Cohen’s concept of impassivity is an important part of Hartmann’s image of knighthood. Bein’s observations concerning Hartmann’s idealization of violence are also useful. Bein points out that the intense effects of violence are often deflected to the knight’s equipment, with motifs like shields hacked to pieces right down to the hand or bored through by lances and helmets full of dents and gashes (45-49). Thus, damage to the knight’s armor functions to express or “verbalize” the knight’s pain. Even in the context of a friendly tournament, the knight’s body is not spared, as the following passage describing Erec’s manly actions, his receiving and giving blows illustrates:

sîn lîp wart lûtzel dâ gespart.
 dô der turnei stânde wart,
 dô sach man in sô dicke
 niender als in der dicke,
 dâ er muoste emphâhen unde geben.
 man sach in manlîche leben. (Er: 2624-29)

[H]e spared himself little.²⁵ Now that the tournament had begun, he was often seen nowhere else but in the mêlée, where he had to receive and give blows. He was seen fighting bravely.]

What truly stands out in this passage is that any bodily indicators for the knight’s experience of pain are missing. When wounds, blood, and scars do appear, they are telling signs that must be analyzed further. They are even starker signifiers for pain and suffering than battle-worn equipment. These physical signs serve to express non-verbally both a knight’s pain and his pain history, which either marks the individual’s initiation and inclusion into the social order of knighthood or signifies that the knight has broken with courtly convention.

The above points to the importance of localized signs of pain to the process of communicating pain between the sufferer and the observer. In fact, signs of pain provide a type of physical history that can be traced upon the body: “Der versehrte Körper ist gezeichnet durch Geschichte, und deshalb kann das Zeichen der Versehrung zerrissene Zusammenhänge heilen, den Bruch zwischen Einst und Jetzt in einer Gegenwart aufheben,

die Fremdheit und Trennung überdauert.”²⁶ [The wounded body is marked by history and signs of pain (i.e. wounds), and the signs of wounding can therefore heal severed associations, can bridge the chasm between then and now in a presence that outlasts unfamiliarity and disconnection.] Thus, wounds, bruises, cuts, scars, and other signs of pain literally create a physical bridge between the past and the present. In the moment that an injury occurs, the physical appearance of pain is “etched” onto the blank surface of the body and becomes a moment in time, a “historical text” that reveals a lot about an individual’s past (Wenzel 1995a, 69).²⁷ The phenomena of pain and suffering form a type of hermeneutic circle in which signs of pain function as the individual parts that comprise the whole of suffering. The members of the social body analyze the physical body, attempt to recreate the totality of the situation, and then draw conclusions concerning the circumstances surrounding the individual based upon the individual’s signs of pain in relationship to the state of suffering.

Horst Wenzel’s recent studies on the demonstrative and communicative nature of the courtly body imbue the communicative function of pain with more meaning.²⁸ Before addressing this point, it is necessary to give a brief excursus concerning the demonstrative nature of the courtly body. In essence, the nobility’s outward appearance was important to the maintenance of their political hegemony; the public sphere was where the nobility preserved and demonstrated their social status. Habermas’ discussion of the medieval public and private spheres in his analysis of the *corpus* of nobility and its active representation in the Middle Ages is useful here.²⁹ He posits that the nobility embodied the public sphere. Their presence, or even simply the presence of their symbols of power, was synonymous with their right to rule. Habermas defines the medieval public sphere as a *repräsentative Öffentlichkeit*, “representational public sphere,” determined by status (60), and he states that the very definition of royal representation did not allow the nobility a private sphere (61). While this is true insofar as the nobility were the only people with political hegemony, the nobility did possess private spaces in which their private lives could be acted out. The medieval poets make this clear when they depict courtly intrigue, or private dialogues behind the scenes at the court. One could, however, define noble privacy as a “collective privacy” as Georges Duby does, due to the close proximity in which the members of a royal household lived to each other and their household servants.³⁰ More importantly, what can be drawn from Habermas is that the nobility constantly had to reaffirm their status and honor via “face-to-face communication,” with, for example, deictic symbols and public displays (Wenzel 1995a, 70).³¹ These included “Habitus (Kleidung, Haartracht), Gestus (Grußform, Gebärde) und Rhetorik (Form der Anrede, förmliche Rede überhaupt)” (Habermas, 61-62). [Habitus (clothing, hairstyles), Gestus (greetings, gestures), and rhetoric (type of address, or speech in general)]. The productive use of

these signifiers actually helped the noble class to set themselves apart from other social groups that did not possess such symbols. Hence, the aforementioned symbols embody the social body of the nobility.

Hartmann recreates and then intensifies the importance of display, representation, and the decipherability of the courtly body and its material extensions in order to establish the idealized image of the court that he was propagating. Four important observations can be made concerning Hartmann's depiction of the communicative courtly body and pain. First, representation and the noble body are inseparable and this has consequences for the individual: "Das repräsentative Äußere wird definiert als angemessene Präsentation des adligen Status, das Idealbild äußerer Erscheinung fundiert in körperlicher Harmonie, und damit wird über die Außenperspektive grundsätzlich die ganze Qualität des Adels demonstrierbar" (Wenzel 1995a, 191). [The representational outer (of the individual) is defined by a proportional presentation of the noble status, the ideal image of outer appearance founded in bodily harmony, and with this the entire quality of the nobility is fundamentally made demonstrable through the external perspective.] It follows that if this status or "harmony" is somehow damaged, it is often reflected upon the body and its material extensions. Secondly, Hartmann places a discernible importance upon the visual representation and reception of the individual by members of the social body. Thirdly, the significance of representation both increases and restricts the symbolic meaning of pain and suffering in conjunction with the social body's perception of the self and the individual. Lastly, the physical manifestations of pain do not always signify that the individual's status or identity have been reduced or damaged. The physical manifestations of pain are multivalent signifiers. When they are present they point to either the enforcement or the transgression of courtly convention, as well as to the acceptance or rejection of the pain that the individual is expected to endure or inflict.

Blood is a representative example for the multivalency of pain signs. Blood is a stark symbol for pain and suffering that can also be a metaphor for life and love. The connection between the loss of blood in battle and the loss of life is made in courtly literature; as the injured knight's blood drained, so did his life-force. Like many earlier cultures, the medieval mind also believed that blood possessed magical powers. This belief is reflected in the *Nibelungenlied* when Hagen tells his battle-weary comrades to drink the warm blood of their fallen enemies:

Dô sprach von Tronege Hagene: 'ir edeln ritter guot,
swen twinge durstes nôt, der trinke hie daz bluot.
daz ist in solher hitze noch bezzer danne wîn.
ez enmâc an disen zîten et nû niht bézzér gesîn.³²

[Hagen of Troy spoke, 'Great lords and good, If you are plagued by thirst, drink this blood—In heat like this, it is better than wine. At least you'll not do better now, the way things are!']³³

It is this *wîn*, "wine," that strengthens the Burgundians and ensures a bloody battle right down to the last man.

One also cannot forget blood's protective and wondrous power to Siegfried. He bathes in the slain dragon's blood, which makes him invincible except for the spot on his back where a leaf landed as he bathed (NL: 3, 100). This echo of the invincible hero who has one weak spot like Achilles in the *Iliad* is underscored by Hagen's murder of Siegfried after he has tricked Kriemhild into stitching a cross to indicate his vulnerable spot. Moreover, belief in the magical quality of blood is seen when Siegfried's wounds bleed as Hagen views his body (NL: 17, 1044-45).³⁴ A similar scene is found in *Iwein*. As Iwein observes the communal lament of Ascalon's court from his hiding spot, the wounds that the slain Ascalon received in battle against Iwein begin to bleed anew (Iw: 1360-64). The meaning of wounds bleeding after death is grounded in both medieval folklore and religious belief. For the former, it was believed that blood flowing from a slain man's wounds represented proof that he had met an unjust death and that the man who had committed the crime was present. In the latter religious context, this phenomenon points to the belief that the body was more than just a soul after death. This belief is exhibited through the presence of flowing blood, which gave physical proof of spiritual "life" in death (Bynum 1992, 234-35).

Blood possesses other magical and mysterious qualities in the Arthurian romance. For example, in *Parzival*, Gahmuret becomes vulnerable when his diamond helmet becomes "weicher danne ein swamp" [softer than a sponge] when an unnamed knight with bad intentions fills a cup with goat's blood and drenches his helmet with it. As a result, his helmet is split in battle and he receives a mortal wound (P: 2, 105, 11-24). Hartmann was familiar with this well-established tradition. In fact, his use of this legend is the first instance in the German language.³⁵ Hartmann uses this quality of blood in a slightly different manner and removes any reference to goat's blood when he describes Erec's mettle in the face of up-coming danger. When the king at Brandigan tries to dissuade Erec from taking on the *Joie de la curt* adventure, the narrator describes Erec's steadfast intentions and *muot*, "courage," in terms of a diamond/stone and blood. He is so steadfast that even if his courage, which is symbolized by the stone, were to be ground between two mountains no one would be able to observe any change in the stone (Er: 8424-34). As Ohly points out in *Diamant und Bocksblut*, Hartmann replaces the traditional use of a hammer and anvil with two mountains in this imagery in order to increase the emphasis upon Erec's *stæte*, "steadfastness" (Ohly 1976, 51). The image of Erec's steadfast

courage is even furthered when the narrator states that his diamond hard courage could only be softened by one type of blood:

dannoch hâte dirre man
ze knehtheit stæteren muot
dâ von daz einer slahte bluot
disen stein geweichen mac:
sône kunde âne des tôdes slac
niht sînen muot betwingen
noch ûf zageheit bringen. (Er: 8435-41)

[Nevertheless, this man was more constant in bravery, since a certain kind of blood can soften this stone. But except for a deadly blow nothing could vanquish his heart or make it cowardly.]

The “einer slahte bluot” (Er: 8437) [a certain kind of blood] here clearly refers to goat’s blood (Ohly 1976, 51 n. 43).³⁶ Hartmann ingeniously draws upon this legend to underscore Erec’s virility and courage in the face of pain. Only death could change Erec’s steadfastness.

Blood is so powerful that the knight does not have to come into direct contact with it to feel its influence. A case in point is in the context of *minne*, “love,” when Parzival becomes transfixed as he observes the aesthetic beauty of the three drops of blood that have fallen from an injured goose onto the newly fallen snow. In fact, he undergoes a sublime experience. He shuts out the entire world around him when he sees his wife, Condwiramurs, in the pattern of the red drops contrasted in the virgin white snow (P: 6, 282-83). In this case, the magical quality of blood is relegated to the power of love. Parzival becomes so obsessed by the love for Condwiramurs that the blood and snow awakens in him that he is not aware of being challenged twice and defeating each opponent.

In Hartmann’s works blood is seldom used so figuratively. Blood splattered on a knight’s clothing and armor run red from open wounds are common motifs that indicate the knight has taken part in a battle. One exception is when Erec and Mabonagrín battle against each other in the *Joie de la curt* episode. Blood is referred to as a metaphor for life or life-force. The narrator describes Erec attacking Mabonagrín with the intention of mortally wounding him. Erec “vaht im nâch dem bluote / ûf daz herte stahelwerc” (Er: 9235-36) [struck the hard armor to give him a death wound (my translation)]. Normally, though, blood is a signifier that indicates to others that a knight has fought or taken part in an adventure. Ginover is shocked when she first observes the battle-scarred Iders coming from afar. She interprets his shield that is shredded down to his hand and his blood-drenched armor to mean that he has defeated Erec (Er: 1180-89).³⁷ A further example for this communicative and emotive function of blood is when Erec admonishes Enite for fearing for his life before his battle with Mabonagrín. He tells her that she may openly weep when she

observes the signs of death upon him, when she sees his armor run red with blood, his shield torn, and his armor is in shreds:

ir [Enite] möhtet beiten an die stunt
daz ir mich sæhet bluotvar
oder mînen schilt zehouwen gar
oder mînen helm verschrôten
und mich dar under tôten. (Er: 8845-49)

[You could at least wait until you see me covered in blood or my shield hacked to pieces or my helmet split in two and me dead beneath it.]

This passage demonstrates that blood may signify that the knight has suffered a life-threatening wound. Blood as an expression of the knight's mortality also appears in conjunction with pale skin. For instance, after Erec has defeated Cadoc's captors, his wounds reopen, and he loses so much blood that he pales: "des bluotes was er gar ersigen, / die slege heten in erwigen / daz im diu varwe gar erbleich" (Er: 5720-22) [He had lost so much blood, and the blows had so exhausted him, that he lost all color]. Erec's condition mirrors that of Cadoc, who also lost so much blood that he became unconscious (Er: 5417-5720).

The presence of blood combined with sweat upon the knight's body is also a signifier for two equal combatants. When Erec and Guivreiz joust against each other, the great effort and sacrifice that they have given is embodied through the sweat and blood flowing from wounds that they have inflicted upon each other: "in hete der strît getân vil heiz: / beide bluot unde sweiz / hâte si berunnen gar" (Er: 4498-4500) [The battle had made them very hot. Both blood and sweat ran down the two of them]. A further instance is when Iwein and Gawein battle each other to settle the inheritance dispute between the two maidens. The blood-reddened coifs of their chain mail, the *meilen rôten* (Iw: 7230), "the coifs becoming red with blood," underscore how evenly skilled and matched they are and how committed they are to their causes. The quality of their battle and its duration over the entire day into the night also demonstrates this as well as the narrator's comments that no one that day under oath could discern who had won "alsô groz als umb ein hâr" (Iw: 7269) [even by a fraction of a hair].

mâsen and *mâl*, "scars" and "marks," also belong to the signification system of pain that defines the knight's identity. Hartmann emphasizes the decipherability of signs of pain upon the knight's body. For example, one of the three maidens who find Iwein in the forest and heal him of his insanity recognizes him by the scars on his body:

sî nam an im war
einer der wunden
diu ze manegen stunden
an im was wol erkant,
unde nande in zehant. (Iw: 3378-82)

[She noticed one of his scars that had been well known for a long time and so named him (my translation)]

The wounds on his body here refer to scars and signify his earlier renowned deeds performed in the name of knighthood. And yet scars are not always a positive signifier of knighthood. They only possess a positive content if they are received in an honorable or righteous battle. For instance, the marks that Erec obtains on his face from Ider's dwarf augment the shame he experiences when the queen witnesses Maliclisier lashing his face (Er: 95-143). His shame is expressed physically when he blushes as he relates his misfortune to Ginover: "alsô klagete er sîn leit, / schamvar wart er under ougen" (Er: 111-12) [As he lamented his misfortune his cheeks became the color of shame (my translation)]. However, the marks on his face also provide Erec with irrefutable physical proof that Maliclisier has committed the dishonorable deed: "ouch sluoc ez mich alsam sît / daz ich disiu mâl gewan. / sehet, ich binz der selbe man" (Er: 1033-35) [What's more, he then struck me as well, so that I have these marks to show for it. See, it is I, the very same man].

Just as scars and marks may represent a negative sign of pain to the knight, so do the other signs of pain that "verbalize" a knight's suffering. In fact, blood and wounds may threaten to deconstruct the knight's identity. The Cadoc episode demonstrates how signs of pain normally associated with knighthood can actually signify that a knight is being stripped of his knighthood, how "mutilation of the body can become mutilation of the self."³⁸ This negative effect of physical pain is reflected in Cadoc's complete loss of agency and movement, expressed by the humiliating torture to which he is subjected. Cadoc's loss of agency is further accentuated by the quantity of blood that he loses and that literally paints the surrounding landscape as his horse leads him into the forest (Er: 5575-88). In fact, when one compares this scene with Chrétien's *Erec et Enide*,³⁹ one observes that Hartmann places more emphasis upon Cadoc's loss of blood. Chrétien only mentions blood twice in conjunction with Cadoc versus six times in Hartmann. Furthermore, the trail of blood that Cadoc leaves as his mount strides into the forest is missing in Chrétien.

Hartmann stresses the process of negation that Cadoc's identity undergoes more so than Chrétien. When Erec comes to Cadoc's liberation, the giants in Hartmann's *Erec* have bound Cadoc hand and foot. The giants are also mercilessly whipping Cadoc until his skin hangs in shreds from his body and blood runs in streams down the flanks of his white horse onto the ground. When Erec arrives Cadoc has lost so much blood that he can no longer scream:

si sluogen in âne erbarmen,
sô sêre daz dem armen
diu hût hin abe hie
von dem houbete an diu knie.

si brâchen vaste ritters reht
und handelten den guoten kneht,
und wære er begangen,
an diebes stat gevangen,
selher zuht wære ze vil.
er was geslagen unz ûf daz zil
daz er des bluotes was ersigen
unde nû sô gar geswigen
daz in schriens verdrôz. (Er: 5408-20)

[They struck him mercilessly, so much that the poor man's skin hung down in shreds from his head to his knees. They broke completely with knightly custom and treated the good knight in such a way that if he had been stealing and had been captured, such punishment would have been too severe. He had been beaten to the point that he had lost so much blood, and he was now so weak that he could no longer cry out.]

Fortunately, Cadoc's identity has not been negated; it is just fragmented or on the verge of ruin. The Middle High German phrase "mit unganzen libe" [with a broken, imperfect body] expresses this notion. This phrase is particularly telling because the knight's virility and prowess are typically expressed through the healthy, whole, and harmonious condition of his body (Wenzel 1995a, 191). And because Hartmann places a discernible importance upon the visual representation and reception of the individual by members of the social body, the negative meaning of the signs of pain on Cadoc's body is heightened. In fact, his lover recognizes the importance of Cadoc's well-being. His bloody and mortified condition is so shocking that her heart is filled with the conflicting emotions of sorrow and joy. Her initial hesitation, though, quickly turns to joy because Cadoc has survived this ordeal and will return to his old self (Er: 5600-5627). Again Hartmann innovates upon his source. In Chrétien, Erec attends to Cadoc's health and appearance before he brings him back to his lover, who rejoices at the sight of Cadoc (EE: 4430-33, 4506-10). In contrast, Hartmann's Erec does not attend to him and brings him back in his broken condition. Erec's treatment of Cadoc, in addition to the lover's initially negative reaction, demonstrates that Hartmann wished to stress the threat of pain and death that the knight's social station brought him.

The Cadoc episode shows that the parameters for the infliction of pain and the boundaries of its expression are culturally and socially determined. The limitations of the infliction of pain are reflected in the emotional conflict that Cadoc's lover experiences because of his broken condition. Her reaction indicates that she initially believes that Cadoc is beyond repair and may actually die, which would leave her without a protector and in a precarious social situation. Hartmann expresses the boundaries of the use of pain by stressing that only the knight is given the right to inflict pain, as it is only the knight who has the knowledge and moral system that dictates

the limits of its infliction. For instance, the narrator's comments concerning the giants' actions show that they have overstepped their bounds. The narrator criticizes the giants when he states that they have broken with "ritters recht" (Er: 5412) [knightly convention] and that not even a thief would have been punished in such a manner. This criticism is further emphasized by the fact that the reason Cadoc is flogged remains unknown. The giants do not reveal to Erec why they are punishing Cadoc, even when he entreats them to and asks if Cadoc has committed any crime or is a thief or a murderer (Er: 5435-45). Erec does not ask the giants to find out if Cadoc has truly committed a crime. He does so to prevent the giants from harming the man further and with the hope of freeing him (Er: 5458-59). In addition, Erec's reaction to Cadoc's condition and his comments to the giants also reveal they are not allowed to inflict such suffering. Erec is so moved by his suffering that he pales with shock and thinks to himself that he would rather be killed than to allow such a thing happen to himself (Er: 5429-34). Erec tells the giants that they should be ashamed of themselves if the man they are punishing is a knight and if they do not fear their impropriety (Er: 5466-72). With Erec's comments Hartmann cleverly implies that Cadoc should benefit from his social status and not suffer in this manner. The giants are not empowered to inflict pain; they do not belong to the courtly sphere and social body of the nobility, which is also reflected in the location of the scene in the forest and outside of the court.

A similar scene that demonstrates that the power to inflict pain belongs to the nobility is in *Iwein*. The perpetrator in this instance is again a giant, Harpin, who holds a king's six sons ransom with the intention of forcing the king to give him his daughter in marriage. Harpin has already hanged two of his sons when Iwein agrees to help him. When Harpin arrives with the remaining four sons at the prescribed time, they are in such pitiful condition that the narrator is as critical of the giants' abuse of pain as in the Cadoc episode. He comments that the giant has treated them in an uncourtly fashion: "an den het er begangen / grôze unhövescheit" (Iw: 4918-19) [He committed a dastardly uncourtly act against him (my translation)]. Again, the motifs for loss of agency and deconstructed identity are present. They have been stripped of their courtly clothing and are forced to wear dirty sack-clothes that are too large and that do not cover their arms and legs. A dwarf, who leads the four sons, also whips them so that they bleed all over. In addition, their loss of control is underscored by the fact that they are bound hand and foot. Their restricted movement, in addition to the narrator's description of their horses tied together by their tails so that they pull in different directions (Iw: 4920-45), inverts the normal image of the knight masterfully directing his horse. The major difference between the Cadoc episode and this one is that instead of placing emphasis upon the reestablished courtliness of the individual knight, as with

Cadoc, Hartmann focuses upon Iwein's reestablishing the safety and well-being of the entire court by killing the giant:

Von des risen valle
 vreuten sî sich alle,
 den wol dar an was geschehen.
 sî heten heiles gesehen
 den rîter der des lewen pflac:
 wand sî lebeten vür den tac
 âne angest unde ân nôt,
 dô der rise gelac tôt. (Iw: 5075-82)

[A loud cry of joy arose from all those who benefited from the giant's defeat. They had found good fortune in the knight with the lion, and with the giant dead, they lived then on free of fear and distress.]

Iwein does direct the king and his sons to Arthur's court, though, enabling the king to honor him and more importantly to honor his friend, Gawein. Just as Erec improves Cadoc and his lover's situation by sending them to Arthur's court (Er: 5662-99), this allows the king and his family to recuperate from the shame that they have suffered at the hands of the giant. There is no better place to do this than Arthur's court, the center and ideal of all courtly civilization.

Hartmann's critical stance towards unsanctioned forms of violence becomes especially clear if the Cadoc episode is contrasted with the end of the Sparrowhawk adventure. In this episode, Erec physically punishes Iders' dwarf, Maliclisier. This scene represents an innovation upon Chrétien's version, which includes no such episode. Moreover, it demonstrates how blood acts as a signifier for just discipline and punishment. Erec is initially inclined to chop off the hand Maliclisier used to shame Ginover's maiden and himself. But Erec, being a righteous knight, does not follow this inclination, he "liez ez âne grôze bete" (Er: 1062) [he is easily dissuaded (my translation)], because he only wants to warn the dwarf. Instead, Erec acts in a wise manner and punishes Maliclisier justly. He commands that Maliclisier be stretched out upon a table and whipped:

er hiez ez zwêne knehte
 ûf einen tisch strecken
 unde wol durchrecken
 mit guoten spizholzen zwein,
 daz ez ûf sînem rücke schein
 dar nâch wol zwelf wochen.
 sîn unzuht wart gerochen
 daz daz bluot abe im ran. (Er: 1065-72)

[He ordered two servants to lay him out on a table and thrash him soundly with two sturdy switches so that it showed on his back a good twelve weeks later. His ill breeding was avenged in that blood ran off him.]

Erec disciplines Maliclisier in order to avenge himself and the queen in addition to teaching Maliclisier to act in a honorable manner towards noblewomen. Furthermore, the act of whipping is significant because it is a mirror of Maliclisier's crime in weakened form. Erec does not flog him with a *geisel*, "whip," as he did with Erec and the maiden, but with a *spizholz*, which is a switch generally made of sticks.

The bloody marks Maliclisier receives from the whipping possess a cultural significance of their own. They signal to other members of the social body that justice has been served. They also reflect the medieval punitive practice of *Körperverletzung*, "wounding the body." This concept refers to the practice in Germany during the High to late Middle Ages of publicly wounding an individual on the part of the body that symbolizes or mirrors the injury or shame caused to another. And depending upon the nature of the crime committed, the criminal could suffer a "dry beating," or one that does not produce blood, a beating that produced blood, and lastly a debilitating wound.⁴⁰ Here, Maliclisier receives the second level of bodily retribution, although Erec considered the most extreme form of punishment. In essence, his wounds function to remind him physically of what he has done, just as the *mâl*, "marks," on Erec's face serve as proof to Iders that his dwarf shamed him. In addition, the marks on Maliclisier's back symbolize the burden of shame that Erec had to bear on his shoulders because of him. Now, Maliclisier literally carries the shame on his back. While these marks serve as a reminder because Maliclisier's body will be scarred, they are not as extreme a form of body mutilation as a stump where his hand would have been. Maliclisier can hide these scars of shame. In addition, the social body supports Erec's punitive action. The general consensus is that Maliclisier's sentence was just:

nû begunde wîp unde man
 under in gemeinlichen jehen,
 im [Maliclisier] wære gar rehte geschehen,
 sît manz in selher unzuht vant. (Er: 1073-76)

[Everyone alike agreed that he (Maliclisier) got what he deserved, since he displayed such ill breeding.]

Although signs of pain, and specifically wounds and blood, possess a punitive and communicative function, this rule does not always neatly apply to Hartmann's system of body symbolism. Sometimes the absence of gruesome details illustrates that justice has been served. For instance, when Erec defeats the robber knights, Hartmann excludes any details that indicate their suffering. Erec quickly fells the robbers with his lance and sword, a bloodless battle in description. The only "damage" that Erec experiences is a broken spear (Er: 3216-34, 3385-3402). This scene proves especially telling if one compares the same series of events with Chrétien's version. Chrétien is much more descriptive concerning his depiction of wounds,

which is underscored by the two hundred thirteen lines Chrétien uses to describe the battles. In contrast, Hartmann only dedicates thirty-two lines to portray Erec dispatching the robber knights. Chrétien depicts Erec gouging his opponents through their bodies and hearts with his lance, shattering an opponent's windpipe with one mighty blow, slashing a neck clear through to the bone so that blood spurts from both sides of the wounds, and chopping with his sword clear through a robber's shoulder-bone until it falls to ground (EE: 2819-69, 2970-3036). The difference in description points to what message each poet wanted to convey to their audience. Hartmann wishes to emphasize Erec's *vriumekeit* (Er: 3235), his "courage and skill" as a knight, whereas Chrétien places the stress upon the violent end that these robbers experienced. In doing so, Chrétien accentuates the robber knights' just end.

The side-wound is central to understanding Hartmann's *Erec*. At one level this wound reflects the historical reality of knighthood as this was a common wound suffered by a knight in battle, especially when lances and swords were used. Erec receives such a wound when he fights Guivreiz:

wande si niemen
ûf der heide dô schiet,
zuo der sîten ern [Guivreiz] erriet
und sluoc im [Erec] eine wunden. (Er: 4415-18)

[Because no one separated them there on the heath, he struck Erec in the side, wounding him.]

On another level, the significance of this wound is reflected in its unfortunate location. When a knight swings his sword, such a wound would hinder his movement and cause great pain. Furthermore, as Erec experiences, a side-wound constantly reopens if the individual does not cease all activity. Guivreiz recognizes this danger and entreats Erec to stay with him at his court so that he can heal (Er: 4619-27). Even Feimurgan's magical bandage with which Ginover treats Erec has a limited affect upon Erec because he refuses to take the time to let himself heal. When Erec continues on without rest, his wound becomes steadily worse until he becomes completely pale from his weakened condition and loss of blood. Almost immediately following the Cadoc episode his wounds reopen and he appears to fall dead (Er: 5716-38). It is not until he rests for fourteen days and nights at Penefrec that his wound heals (Er: 7232-39).

Erec's side-wound also represents a form of self-punishment. This statement is supported by two observations. First, when one looks at the scene in which Erec receives the wound, one can say that the wound is self-inflicted by way of mirroring. While it cannot be denied that Guivreiz strikes Erec on his side causing him to bleed, the mirroring is demonstrated through the fact that Erec does not receive the wound from an ignoble knight or vagabond, but rather from a knight who is Erec's

equal in nobility and strength. The narrator not only emphasizes the knights' equality, but so do the drawn out duration of the three-hour battle and the loss of blood by both combatants. Moreover, when the battle ends and the knights have called a truce, they exchange pieces of their "outer bodies" when they each tear pieces of their clothing and bind each other's wounds. This reciprocal act of healing by the combatants is the impetus for friendship and a demonstration of the courtly virtue of *triuwe*, "loyalty," in the midst of a violent courtly world (Haupt 1991). Because the noble's clothing and armor possessed such a demonstrative function and embodied the essence of the nobleman's identity, this exchange symbolizes both their new alliance and the fact that the two are now bound together by Guivreiz's vassalage to Erec in his defeat.

The notion that Erec inflicts pain on himself is demonstrated more clearly when one considers the above scene both in conjunction with a later parallel scene and in terms of the medieval body politic metaphor. The body politic metaphor becomes evident later in the tale when Erec and Guivreiz unknowingly joust against each other. In this scene Erec figuratively "strikes himself" when Guivreiz knocks Erec off his horse (Er: 6891-6955). Because Guivreiz has placed himself under Erec's self and sovereignty, he actively serves as Erec's vassal. Thus, when he unknowingly defeats Erec, it is as if Erec defeats himself. This self-defeat becomes clearer if one considers the consequences of Erec's active pursuit of bodily pain. He not only seeks out suffering, he also avoids any healing, which culminates in his defeat at the hands of Guivreiz. This is truly a defeat of himself; it is his stubbornness that causes his condition to worsen. Furthermore, as the narrator emphasizes, if Erec had been healthy and strong, Guivreiz would not have defeated him. Erec had never before been defeated in a joust (Er: 6926-36).

Erec's side-wound and suffering also represent Hartmann's secularization of the *imitatio Christi* tradition that was flourishing throughout Europe in the twelfth century.⁴¹ Here, Carol Bang's study on emotions and attitudes in Chrétien's and Hartmann's *Erec* is illuminating.⁴² Bang provides cultural insights into why Erec embraces pain and suffering. She expands upon Ehrismann's observation in 1919 that the Middle High German concept of *arebeit*, "travail," which involves suffering, is a prerequisite in the attainment of honor (Ehrismann, 196). Bang shows how Hartmann de-emphasizes Chrétien's stress upon joy and pain, the well established dichotomy of *liebelleit*, "love/suffering," and how Hartmann's *Erec* is defined by an intermingling of joy and pain, whereas one observes only joy or pain in Chrétien. Hartmann was influenced by theology and this is reflected in how his characters search out the self-effacing virtues of *caritas*, "charity," *humilitas*, "humility," *zuht*, "discipline," *scham*, "shame," and *leit*, "suffering." In the same line of argumentation, Karl Korn addresses the importance of the positive nature of pain in the

courtly individual's pursuit of rehabilitation and self-betterment.⁴³ He observes the influence of ascetic beliefs at work in Hartmann. Thus, it can be safely posited that Erec embraces pain with all the fervor of Cohen's term "philopassianism," which refers to the individual's active pursuit of pain because of the belief that pain has the power to expiate the individual's sins and worldly vices. Erec actively seeks discomfort and pain in the form of adventure.

A scene that demonstrates Erec's philopassianistic attitude is when Keii recognizes that Erec has been suffering a long time. Keii observes that Erec is "berunnen . . . mit bluote" (Er: 4629.35) [covered in blood] and attempts to exploit his weakened physical state (Er: 4629.30-4629.39). When Erec spoils Keii's attempts to take advantage of him by making it look like he inflicted Erec's wounds and defeated him, Keii returns to Arthur's camp and comes back with Gawein, who attempts to trick him into returning to Arthur. Erec, having been wounded on his side by Guivreiz, stresses that they should not have bothered on the basis that he is not suitable to attend court:

swer ze hove wesen sol,
dem gezimet vreude wol
und daz er im sîn reht tuo:
dâ enkan ich nû niht zuo
und muoz mich sûmen dar an
als ein unvarnder man.
ir sehet wol deich ze dirre stunt
bin müede unde wunt
und sô unhovebære
daz ich wol hoves enbære, (Er: 5056-65)

[Whoever is to be at court is suited better by being happy so that he can act properly. I cannot do that now and must forgo it like a crippled man. You can surely see that I am at present exhausted and wounded and so incapable of being at court that I would rather have avoided the court.]

When one compares this passage with the same passage in Chrétien's *Erec et Enide*, one finds that Hartmann lays greater emphasis upon physical appearance and compares Erec's wounded reputation with his injured side. In Chrétien's version, Erec clearly states he does not wish to take lodgings *despite* his weakened condition:

'Je ne sui mie bien heitez,
einz sui navrez dedanz le cors,
et ne por quant ja n'istrai hors
de mon chemin por ostel prendre.
Ne vos i covient plus atendre;
vostre merci, ralez vos an.' (EE: 4060-65)

[I am not hale or sound, but rather my body is wounded, and nevertheless I will not stray from my road to take lodgings. You need wait no longer; I will thank you to go back.]

In Hartmann's version, Erec reasons that it is *because* of his condition that he does not wish and is not able to take part in the joy of the court. Hartmann's innovation is significant. He stresses the importance of bodily harmony and outward appearance to Erec's social status. Erec stubbornly suffers from this wound until he reestablishes his honor.

Erec's wound symbolizes his self-sacrifice and his search for pain to redeem himself. But more importantly, just as his wound represents his wounded reputation, it also symbolizes the wounded reputation of his court, the loss of joy that occurs because he neglects his courtly duties. In fact, many people who enjoyed the pleasures of Erec's court depart and many others who would have sought the joy of his court instead avoid it. Hartmann even describes the court's condition in physical terms when he describes it as becoming "aller vreuden bar" (Er: 2989) [barren of all joy]. It follows that Erec's active pursuit of pain is also intended to redeem the standing of his court and bring joy back to its people. Erec's pain possesses a redemptive quality.

An occurrence that supports this argument is Erec's "miraculous resurrection" after his apparent death following the Cadoc episode (Er: 6587-6600). When Erec appears amidst the members of Oringles' court, he appears to be a dead man who is not yet dead. Erec is described as a

ein tôter man,
mit bluotigen wunden,
gerêwet, in gewunden
houbet unde hende,
vüeze an einem gebende[.] (Er: 6669-73)

[a dead man with bloody wounds, laid out on a bier, with head and hands covered, and feet in bandages(.)]

This description points to Hartmann's productive reception of a religious image in a secular context. As Hallich demonstrates, the body imagery, especially Erec's bound head, feet, and hands, that Hartmann uses is a direct reference to the tale of Lazarus, whom Jesus raises from the dead (John, 11:43-44) (Hallich, 131-32). This biblical reference is important because the common medieval exegesis held that when Lazarus' wrappings are removed, it is an allegory for Jesus' removal of any worldly guilt that Lazarus bore. This functions as a foreshadowing of the redemptive death and resurrection of Christ.⁴⁴ Erec's "recovery," or release from the bindings of guilt is furthered by the fact that he forgives Enite soon after his awakening. In addition, the narrator refers to Erec as *künec Êrec* (Er: 6763), "King Erec," a clear indicator that his suffering has allowed him to return to his former self and heightened social position.

Hartmann's description of side-wounds further reveals is that the absence of scars from a knight's healed wounds reflects not only the knight's impassivity towards pain, but also his ability to transcend the sentience of pain. In fact, the knight's healing without scars is reminiscent of accounts in which martyrs suffer terrible wounds that miraculously heal as they receive them or heal without a trace in death (Camporesi, 26). Hartmann secularizes saints' imperviousness to pain. Like the body of the martyred saint, the knight's absence of scars is a wondrous event. This wonder is reflected in the magical qualities of Feimurgan's magical bandage. Whoever wore this bandage could be assured that their wound would heal and that the skin where the wound was located would become as smooth as if no wound had been suffered:

und die dâ von genâsen,
 die überhuop ez mâsen,
 daz man die lîch ebene sach
 als dâ nie wunde geschach. (Er: 5144-47)

[(A)nd those who were healed were freed from scarring, so that the body appeared smooth as though there had never been a wound.]

This complete and perfect healing most likely reflects the inverse of reality. When a knight suffered a wound in battle there existed curative measures, but none that could ensure healing without scars. At the same time, the magical element may reflect beliefs present in medieval folk medicine, which in part consisted of wonder cures like magical salves derived from herbs.⁴⁵ More importantly, this points to Hartmann's idealization of the knight's experience of pain. The quickness and completeness of the knight's healing reflects the fleeting nature of pain for the good knight and his indifference towards pain. In addition, just as the complete healing of a saint's wound reflects the saint's blessed position in the eyes of God, the healing of a knight's wound reflects his exalted position in courtly culture. As Barbara Haupt points out, the rehabilitation of the character's elevated position in courtly society coincides with the healing of the character's wounds. As soon as the individual's wounds are healed so is his inner being (Haupt 1991). This observation is supported by the fact that the knight's healing is important to the maintenance of his honor and identity. If a wound does not scar over or quickly heal without a trace, it is often interpreted that the knight is being punished. One observes this aspect of healing when Erec defeats the unnamed count who wished to take Enite for his own. The count does not wear any armor as he jousts against Erec and as a result he receives a wound on his side that does not scar over for a long period of time. Hartmann stresses the punitive nature of this wound and the lack of healing with ironic understatement:

mit zorne si zesamene riten,
 dâ von der ungetriuwe man [the count]

sînes valsches lôn gewan,
 einen stich ze sîner sîten
 der in ze manegen zîten
 sît her niht verswar,
 wan er was underm schilte bar. (Er: 4207-13)

[Angrily they rode at each other, whereby the faithless man (the count) got the reward for his treachery: a lance thrust in his side, which for some time afterward did not heal over, for he wore no armor beneath his shield.]

Iwein also inflicts suffering upon himself, though his is more clearly a self-inflicted wound. The circumstances surrounding the wound are particularly revealing about its meaning. Iwein receives this wound when he unknowingly returns to Laudine's kingdom. He becomes overwhelmed with the memory of his trespass, much like when he loses his senses at receiving the news from Lunete of Laudine's estrangement from him. Iwein falls from his horse and in doing so his sword comes out of its scabbard and pierces him through his armor on his shoulder, leaving him with a bloody wound (Iw: 3923-49). Interestingly, this wound functions in a similar fashion to Erec's injury; it embodies Iwein's cultural trespass of breaking his oath with Laudine. More importantly, it points to the physical consequences that his psychic illness brings.⁴⁶ Iwein's wound is the ultimate form of self-punishment. He receives this wound while attempting to commit suicide. Iwein goes to such an extreme because he hopes to show his estranged love a last and ultimate form of *triuwe* (Iw: 3960-4010), "loyalty."⁴⁷ This act of loyalty is mirrored by his faithful lion companion, whose attempt to throw himself upon a branch causes Iwein to arrest his own suicide attempt. Success would have signaled an even greater cultural and religious trespass than his broken oath.

Thus, the prevailing medieval religious discourse concerning suicide prevents Iwein's attempt to become a "martyr of love" just as religious martyrs were prevented by the same dictum. Knapp's discussion of the position of suicide in medieval theology is helpful because it demonstrates the debate over the moral and religious position of the active pursuit of a painful death by Christian martyrs versus suicide in the extreme case of suffering imprisonment, rape, or fear of an unjustified death at the hands of another. Knapp cites theologians ranging from Augustine, Abaelard to Thomas of Aquinas and even John of Salisbury who draw upon the Bible and the story of Judas to condemn suicide. The only exception to this rule was when God's decree and His will, which often came to the individual in the form of visions, allowed such an act and confirmed the individual's divine innocence (Knapp, 29-66).

Iwein's suicide attempt, therefore, distances him from close identification with the redemptive suffering of Christ that is discernible in Erec. Iwein's active steps towards having himself and his lion healed after they were gravely injured liberating Lunete from her accusers reveals how

different Iwein's suffering is to Erec's travail. In a parallel scene to Erec's final healing, Iwein rests for fourteen nights in a castle and is healed by two ladies (Iw: 5575-5624). However, Iwein still adheres to the active pursuit of pain when he quickly moves on in search of adventure and avoids courtly comforts. Although Iwein is physically healed, he continues to suffer psychologically. While scholars have correctly focused on Iwein's psychological state when he becomes insane, these studies have not adequately emphasized Iwein's continued suffering after he is healed by the magical salve.⁴⁸ Indeed, the pain caused by his cultural trespass and lost love continues to plague him until Lunete helps him to restore his favor with Laudine at the end of the work. This points to the fact that Erec has more agency than Iwein concerning his reestablished place in society. Moreover, when Laudine restores his position at the court, Iwein refers to this as the "Easter day of his joy": "er sprach 'diz ist diu stunde / die ich wol iemer heizen mac / miner vreuden östertac'" (Iw: 8118-20) ["This is the moment," he said, 'that I will always call the Easter—the peak—of my happiness']. This reference to the ascension of Christ into heaven, which paved the way for the salvation of all sinners, points to Iwein's own deliverance. One observes that both Erec and Iwein realize that recognizing others' pain and suffering and then aiding these individuals in their need is important in the maintenance of their station at the court, even if this means suffering bodily harm in the process. Iwein, in his moment of despair, one of the greatest sins that the medieval individual could commit, is reminded of this when he sees his lion's own suicide attempt, Lunete's helpless situation, and the Count of the Black Thorn's younger daughter. Erec recognizes this fact after he neglects his courtly duties, sets out for adventure, and aids not only Cadoc and his lover, but also the eighty widows at Brandigan.

The body in pain in the context of knighthood demonstrates that pain holds an important but enigmatic position in Hartmann's courtly world. This section has shown that when signs of pain and the anatomy associated with pain appear amidst the refined image of the courtly society that Hartmann was creating, their symbolic meaning is heightened and multivalent. Pain informs the knight's identity. Its measured and skilled infliction, in the true sense of *maze*, "measure," and *zuht*, "discipline," its impassive endurance, which is gender specific and culturally determined, are essential to the maintenance of the knight's heightened position and honor at the court. At the same time, signs of pain physically express the knight's suffering, have the ability to deconstruct the individual's identity, and often reflect either the individual's wounded reputation or that he is in danger of losing his status. And it is at this level that the body in pain reveals Hartmann's critique of the abuse of the power of pain. Moreover, the often ambiguous position of pain at the court is reflected in how the knight embraces its redemptive power while also attempting to help others that have fallen into suffering. Interestingly, the redemptive power of pain

is sometimes conveyed through secularized “echoes” of both the martyrology and *imitatio Christi* traditions. It is the redemptive power of pain that plays an even more important role in Hartmann’s Saint’s life, *Gregorius*, and legend narrative, the *Arme Heinrich*. The next chapter will investigate those signs of pain that contribute to a system of body symbolism that propagates the idea of pain as a form of physical, and more importantly, spiritual purification. Here, body metaphors of pain point to Hartmann’s direct reception of the *imitatio Christi* tradition. However, it will also become evident that the meaning of the physical manifestation of pain is just as complex in Hartmann’s more religious works as in his courtly epics.

Notes

1. Franz Kafka, “In der Strafkolonie,” in *Sämtliche Erzählungen*, ed. Paul Raabe (Frankfurt am Main: Fischer Taschenbuch Verlag, 1989), 104; “In the Penal Colony,” in *Franz Kafka: The Complete Stories*, ed. Nahum N. Glatzer, trans. Willa Muir and Edwin Muir (New York: Schocken Books, 1971), 144-45.

2. See Beatrice La Farge, ‘Leben’ und ‘Seele’ in den altgermanischen Sprachen: Studien zum Einfluß christlich-lateinischer Vorstellungen auf die Volksprachen (Heidelberg: Carl Winter Universitätsverlag, 1991); hereafter cited in text.

3. *lip* and its inflected forms appear a total of 413 times in Hartmann’s works.

4. Hartmann von Aue, *Iwein*, ed. G. F. Benecke and Karl Lachmann, 7th edition edited by Ludwig Wolff (Berlin: Walter de Gruyter & Co, 1968); quotations from this source will hereafter be cited in the text as follows: (Iw: 1333-34). Similar uses of *lich* include: “ir antlütze unde schoeniu lich” (Iw: 1669) [her face and beautiful body]; “sô schein diu lich dâ / durch wîz alsam ein swan” (Er: 329-30) [Thus her body shown through, white as a swan]. The latter quotation is from Hartmann von Aue, *Erec*, ed. Albert Leitzmann and Ludwig Wolff, 6th ed. (Tübingen: Max Niemeyer Verlag, 1985); quotations from this source will hereafter be cited in the text as follows: (Er: line numbers).

5. Hartmann von Aue, *Gregorius*, ed. Hermann Paul, 14th edition edited by Burghart Wachinger (Tübingen: Max Niemeyer Verlag, 1992); quotations from this source will hereafter be cited in the text as follows: (Gr: line numbers).

6. For examples in courtly literature, see La Farge (175-88).

7. As Kim Vivian points out in her translation of *Erec*, this idea is found in Genesis 2:24: “and [a man and his wife] shall be one flesh” (119, n. 119).

8. Hennig Brinkmann, *Zu den Wesen und Form mittelalterlicher Dichtung* (Halle: Max Niemeyer Verlag, 1928), 103-5.

9. Rüdiger Krüger, ed., *Puella bella: Die Beschreibung der schönen Frau in der Minnelyrik des 12. und 13. Jahrhunderts* (Stuttgart: Helfant Texte, 1986), 120.

10. *Waltharius*, in *Waltharius, Ruodlieb, Märchenepen: Lateinische Epik des Mittelalters mit deutschen Versen*, ed. Karl Langosch (Basel: Benno Schwab & Co.,

1956); quotations from this source will be hereafter cited in the text as follows: (W: line numbers).

11. *Waltharius* and *Ruodlieb*, ed. and trans. Dennis M. Kratz (New York and London: Garland Publishing, Inc., 1984), 1401-1404.

12. Also see Martin H. Jones, "Schutzwaffen und Höfischheit: Zu den Kampfausgängen im *Erec* Hartmanns von Aue," in *Spannungen und Konflikte menschlichen Zusammenlebens in der deutschen Literatur des Mittelalters*, ed. Kurt Gärtner, Ingrid Kasten, and Frank Shaw (Tübingen: Max Niemeyer Verlag, 1996), 74-90.

13. Cf. Christoph Huber, "Ritterideologie und Gegnertötung: Überlegungen zu den *Erec*-Romanen Chrétien's und Hartmann's und zum Prosa-*Lancelot*," in *Spannungen und Konflikte menschlichen Zusammenlebens in der deutschen Literatur des Mittelalters*, ed. Kurt Gärtner, Ingrid Kasten, and Frank Shaw (Tübingen: Max Niemeyer Verlag, 1996.), 59-73.

14. Bein posits that Hartmann and his contemporaries fictionalized the harsh reality behind violence to concentrate on the virtues of courtly ideology.

15. Also see Heinz Rupp, "'Il Dolore e la Morte' in der deutschen Literatur des 12. und 13. Jahrhunderts," in *Il Dolore e la Morte: Nella Spiritualità dei Secoli XII e XIII* (Presso L'Accademia Tudertina, 1967), 203-32. Rupp also overemphasizes the inner-motivation of suffering.

16. For Scarry, pain is the cause of the unmaking of the individual and the destruction of society. Conversely, she also considers pain to be the impetus for the creation of material objects that help to ease everyday suffering. This process of destruction and creation can be thought of as an economy of pain. Scarry points out how work, or labor, brings the two concepts of pain and making together, how work "is in many languages [for instance, German *Mühsal*] . . . at once a near synonym for pain, *and*, as a near synonym for created object" (Scarry, 169). Thus, if pain does not first completely overwhelm and destroy the individual, it is integral to the evolution of the individual's being and existence. This process is necessarily never ending, because, as soon as one source of suffering is overcome by human ingenuity another source appears.

17. Wolfram von Eschenbach, *Parzival*, in *Wolfram von Eschenbach*, ed. Karl Lachmann, 5th ed. (Berlin: G. Reimer, 1891); quotations from this source will hereafter be cited in the text as follows: (P: book, strophe, line numbers).

18. For one of the more unorthodox attempts at interpreting Mabonagrins' actions, see Ruth Firestone, "Mabonagrins: Does a Happy Night in the Park depend upon a Dead Knight on a Pole?" in *Sexuelle Perversionen im Mittelalter*, ed. Danielle Buschinger and Wolfgang Spiewok (Greifswald: Reineke-Verlag, 1994), 85-95. Firestone argues that Mabonagrins' actions are attributed to the fact that he is a sociopath.

19. Olivia Vlahos, *Body: The Ultimate Symbol* (New York: J. B. Lippincott Company, 1979), 113-15; hereafter cited in text.

20. Hands may possess this function in all courtly literature. Cf. Elke Lassahn, "Bodies at Court: Experiencing the Body in the Context of 'Minne' and Chivalry in Wolfram von Eschenbach's *Parzival*" (Ph.D. diss., The Pennsylvania State

University, 1998), 80-81; hereafter cited in text. Lassahn also finds that a relationship exists between the number of times a character appears in conjunction with hands and how active that character is.

21. For discussions of Pauline theology and the body, see John A. T. Robinson, *The Body: A Study in Pauline Theology*, 6th ed. (London: SCM Press, 1963); Robert H. Gundry, *Sôma in Biblical Theology: With Emphasis on Pauline Anthropology* (Cambridge: Cambridge University Press, 1976); hereafter cited in text.

22. John of Salisbury, *Policraticus: Of the Frivolities of Courtiers and the Footprints of Philosophers*, ed. and trans. Cary J. Nederman (Cambridge: Cambridge University Press, 1990).

23. Jacques Le Goff, "Head or Heart? The Political Use of Body Metaphors in the Middle Ages," in *Fragments for a History of the Human Body*, ed. Michel Feher, Romona Naddof, and Nadia Tazi (New York: Zone Books, 1989), 3:17-18; hereafter cited in text.

24. For in-depth discussions on the significance of hand gestures at the court, see Ruth Schmidt-Wiegand, "Gebärdensprache im mittelalterlichen Recht," *Frühmittelalterliche Studien* 16 (1982): 363-79; Jean-Claude Schmitt, *La raison des gestes dans l'occident médiéval* (Paris: Gallimard, 1990) and "The Ethics of Gesture," in *Fragments for a History of the Human Body*, ed. Michel Feher, Romona Naddof, and Nadia Tazi (New York: Zone Books, 1989), 2:129-47.

25. It is important to note that this line, "sîn lîp wart lützel dâ gespart," can also be translated as "his body was spared little on the battle field." Both translations are acceptable because the emphasis is upon the fact the Erec is showing great bravery by freely exposing himself to physical danger.

26. Horst Wenzel, *Hören und Sehen, Schrift und Bild: Kultur und Gedächtnis im Mittelalter* (München: C. H. Beck, 1995a), 70; hereafter cited in text.

27. Wenzel refers to this phenomenon as *Memorialzeichen*, "memorial marks" or "marks of recognition," which are not limited to wounds or scars but also include physical objects that members of the social body can recognize and interpret.

28. Wenzel (1995a). Also see his "Partizipation und Mimesis: Die Lesbarkeit der Körper am Hof und in der höfischen Literatur," in *Materialität der Kommunikation*, ed. Hans Ulrich Gumbrecht and K. Ludwig Pfeiffer, 2nd ed. (Frankfurt am Main: Suhrkamp, 1995b) and "Hören und Sehen: Zur Lesbarkeit von Körperzeichen in der höfischen Literatur," in *Personenbeziehungen in der mittelalterlichen Literatur*, ed. Helmut Brall, Barbara Haupt, and Urban Küsters (Düsseldorf: Droste Verlag, 1994), 191-218. Joachim Bumke (1994) also contributes to this discourse by discussing how Prince's mirrors propagated the importance of outward bodily control and appearance.

29. Jürgen Habermas, *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft*, 3rd ed. (Frankfurt am Main: Suhrkamp, 1993); hereafter cited in text.

30. Phillipe Ariès and Georges Duby, eds., *A History of Private Life*, vol. 2 of *Revelations of the Medieval World*, trans. Arthur Goldhammer, 8th ed. (Cambridge: The Belknap Press of Harvard University Press, 1995), 510; hereafter cited in text.

31. Also see Bernd Thum, "Öffentlichkeit und Kommunikation im Mittelalter: Zur Herstellung von Öffentlichkeit im Bezugsfeld elementarer Kommunikationsformen im 13. Jahrhundert," in *Höfische Repräsentation: Das Zeremoniell und die Zeichen*, ed. Hedda Ragotzky and Horst Wenzel (Tübingen: Max Niemeyer Verlag, 1990), 65-87.

32. *Das Nibelungenlied*, nach der Ausgabe von Karl Bartsch, ed. Helmut de Boor, 20th ed. (Wiesbaden: F. A. Brockhaus, 1972); quotations from this source will hereafter be cited in the text as follows: (NL: 36, 2114).

33. *German Epic Poetry: The Nibelungenlied, the Older Lay of the Hildebrand, and Other Works*, ed. Francis G. Gentry and James K. Walter, trans. James K. Walter (New York: Continuum Publishing Company, 1995), 36, 2114.

34. Blood and wounds are important motifs in the *Nibelungenlied*. For a discussion of these motifs as Christian imagery, see H. B. Willson, "Blood and Wounds in the *Nibelungenlied*," *MLR* 55 (1960): 40-50; hereafter cited in text.

35. Friedrich Ohly, *Diamant und Bocksblut: Zur Traditions- und Auslegungsgeschichte von der Antike bis in die Moderne* (Berlin: Erich Schmidt Verlag, 1976), 51; hereafter cited in text.

36. Ohly claims that *einer slahte bluot* must be translated as "spilling blood" or "battle" and not as "type." However, when one looks closely at the passage, Ohly's translation is not logical.

37. Haiko Wandhoff, "'Äventiure' als Nachricht für Augen und Ohren: Zu Hartmanns von Aue *Erec* und *Iwein*," *ZfdPh* 113, no. 1 (1994): 8.

38. Bryan S. Turner, "The Body in Western Society: Social Theory and its Perspectives," in *Religion and the Body*, ed. Sarah Coakly (Cambridge: Cambridge University Press, 1997), 19.

39. Chretien de Troyes, *Erec and Enide*, ed. and trans. Carleton W. Carroll (New York: Garland Publishing, Inc, 1987); quotations from this source will hereafter be cited as follows: (EE: line numbers). Translations are from this edition as well.

40. *Körperverletzung*, "wounding of the body," in *Lexikon des Mittelalters*, vol. 5 (München: Artemis Verlag, 1980), col. 1447-48.

41. Oliver Hallich, *Poetologisches, Theologisches: Studien zum "Gregorius" Hartmanns von Aue* (Frankfurt am Main: Peter Lang, 1995), 130-33; hereafter cited in text.

42. Carol K. Bang, "Emotions and Attitudes in Chrétien de Troyes' *Erec et Enide* and Hartmann von Aue's *Êrec der Wunderaere*," *PMLA* 57, no. 2 (June 1942): 297-326; hereafter cited in text.

43. Karl Korn, *Studien über 'Freude und Trüren' bei mittelhochdeutschen Dichtern: Beiträge zu einer Problemgeschichte* (Leipzig: J. J. Weber, 1932).

44. For a discussion of the exegesis of the Lazarus tale, see Friedrich Ohly, *Metaphern für die Sündenstufen und die Gegenwirkungen der Gnade* (Opladen, 1990), 56-90.

45. See Matthias Meyer, "Struktureller Zauber: Zaubersalben und Salbenheilungen in der mittelhochdeutschen Literatur," in *Zauber und Hexen in der Kultur des Mittelalters*, ed. Danielle Buschinger and Wolfgang Spiewok (Greifswald: Reineke Verlag, 1994), 139-51.

46. Robert E. Lewis, *Symbolism in Hartmann's "Iwein"* (Göppingen: Verlag Alfred Kümmerle, 1975), 48-49. For a detailed discussion of the physical symptoms of Iwein's insanity, see Graf.

47. Fritz Peter Knapp, *Der Selbstmord in der abendländischen Epik des Hochmittelalters* (Heidelberg: Carl Winter Universitätsverlag, 1979), 178; hereafter cited in text.

48. See Dirk Matejovski, *Das Motiv des Wahnsinns in der mittelalterlichen Dichtung* (Frankfurt am Main: Suhrkamp Verlag, 1996); Graf; Schmitz. Matejovski finds those studies that explain Iwein's insanity with modern Freudian psychology problematic. He states that Hartmann describes Iwein's suffering in medieval psychological terms. In addition, he posits that Iwein embodies suffering in the courtly world that exists in the tension caused by the antithesis of civilization (the court) and undomesticated wilderness. When Iwein breaks his oath he regresses to a pre-civilized state in order to reconfirm the courtly way of life that he has transgressed. The condition of his body, the manner in which he eats, and his nakedness are all indicative of this process of regression. Michael Graf interprets Iwein's condition from a pathological approach. He analyzes the specific terms that Hartmann uses to describe Iwein and the physical symptoms of his affliction. He finds that the physiology of Iwein's condition reflects Galen's humorology and the tradition of melancholy. The black color of his skin, which indicates an overbalance of black bile in the body as well as the reference to how his brain is affected were commonly held signs of melancholy. Heinz Günter Schmitz supports Graf's observations by exploring the medieval "physiological psychology" (102) of melancholy. Through medieval medicinal texts and literature he illuminates how the medieval individual believed that the body, character, and health were greatly affected by astrology and the planets, and the four humors and elements.

mîn vleisch ist sô unreine:
 The Male Body in Pain in *Gregorius*
 and the *Arme Heinrich*

The male body in pain in Hartmann von Aue's Saint's life, *Gregorius*, and his legend narrative, the *Arme Heinrich*,¹ differs from the courtly body in pain. This difference lies in Hartmann's portrayal of a body that is corrupted by sin and vice, or a body that is afflicted with disease by God's will. Interestingly, each of these cases is similar because they both cause the individual terrible pain and suffering. In addition, Hartmann concentrates upon the paradox of pain to the Christian. In this context, pain represents at once an immediate set of physical and social problems but is also vital to the Christian's search for redemption in the eyes of God. Pain results from either the body turning against the individual because of moral corruption or from the character physically turning against his own body in order to discipline it.

Gregorius and the *Arme Heinrich* afford the reader/listener a glimpse into this seemingly contradictory attitude towards pain; the common physical manifestations of sin as well as accepted ascetic practices in the High Middle Ages are present in these works. This chapter demonstrates Hartmann's use of body motifs that indicate corruption of the flesh and moral decay. It also contrasts the courtly body in pain with the religious body in pain and finds that there are significantly fewer body motifs for pain in *Gregorius* and the *Arme Heinrich* than in Hartmann's courtly epics. This does not mean that pain plays a less significant role in these works. Rather, this occurs because Hartmann wishes to de-emphasize the courtly context of pain in order to stress a different aspect of pain in each work. This change in emphasis suggests that Hartmann's view towards pain likely developed over time, or that his focus changed depending upon the type of genres in which he wrote. In *Gregorius*, this change in focus is the religious pursuit of pain. By analyzing the body in pain in this work, it will be demonstrated that when the anatomy and signs of pain found in Hartmann's courtly world do appear in *Gregorius*, they often possess

religious symbolic and metaphorical meaning that expresses the redemptive quality of pain. In the last section of this chapter, the question why Hartmann refrains from certain physical signs of pain and emphasizes specific bodily motifs in the *Arme Heinrich* will be explored. In the process, it will become apparent that Hartmann does so in order to stress Heinrich's struggle with pain.

I. SIN AND CORRUPTION OF THE FLESH

The close relationship between the individual, body, soul, sin, and pain is central to understanding the nature of the body in pain in Hartmann's religious works. Moreover, this relationship can be described as paradoxical. It is the body and sin that cause the individual both physical and spiritual pain and suffering, but it is also pain to which the sinner turns in order to atone for his sins. An important concept that describes the close relationship between the condition of the sinner's soul and his body is "bodily corruption."² In the present discussion this term refers to both moral and physical corruption. In the former instance, bodily corruption is caused by a sin or moral trespass that the individual has committed. Moral corruption may negatively affect the individual's body and self. The damaging consequences of moral corruption point to the latter meaning of bodily corruption. This term refers to the physical manifestation of sin upon the sinner's body in the form of various signs of pain. One observes that the two forms of bodily corruption are often interconnected; the body and the self become corrupted by temptation and sin, which ultimately causes the individual to suffer. For instance, Gregorius is tormented by both the objective sin of his parents' incest and the subjective sin of his incest with his mother.³ As a result of this moral corruption, he inflicts pain upon himself in the form of flagellation in the first instance and undergoes a hermitage in the second. The hermitage is also marked by extreme mortification of his body. In contrast, Heinrich experiences both forms of bodily corruption. He forgets humility before God at the height of his courtly existence and is stricken with leprosy. He is then forced from his own court and becomes a social outcast.

In both of these tales moral failing and sin corrupt the main characters' bodies. This corruption is mirrored upon the body via motifs for pain, decay, disease, illness, and wounds. A key passage that demonstrates both the individual's paradoxical relationship to pain and the notion of bodily corruption occurs at the moment when Gregorius and his mother find out that they have committed incest. The narrator describes how the body and soul are two separate entities and yet are bound in an indivisible union. Furthermore, the narrator relates that it is often that which feels good to the body that is bad for the soul, and conversely, what is painful to the body is good for the healing of the soul:

ez hât geschaffet diu gotes kraft
 ein missemüete geselleschaft
 diu doch samet belibe
 under sêle und under libe.
 wan swaz dem libe sanfte tuot,
 daz enist der sêle dehein guot:
 swâ mite aber diu sêle ist genesen,
 daz muoz des libes kumber wesen. (Gr: 2655-62)

[God's power has created an antagonistic union that nevertheless stays together as soul and body. What pleases the body is not at all good for the soul. But whatever causes the soul to thrive must be the body's distress.]

While the passage above illustrates both the scholastic dichotomy of body and soul and the redemptive power of pain, it also implicitly points to bodily corruption. Both Gregorius and his mother have let their bodies lead them astray, which has grave consequences for their souls. In other instances Hartmann explicitly illustrates how the individual's body literally turns against him. For example, when Gregorius' parents commit incest, the advisor whom they call upon for help tells Gregorius' father that his "lîp hât wider in getân" (Gr: 581) [body has acted against him (my translation)], "him" not only referring to himself, but also to God. As Hallich points out, this reveals that Hartmann assigns the body the greatest amount of responsibility for an individual's sin. The body is held accountable for the most terrible sins whereas the soul is considered an "innocent bystander" (Hallich, 107). A further instance for moral corruption of the body is when Gregorius and his mother learn that they have committed incest. His mother describes her sin in a similar manner: "mich wundert, nâch der missetât / die mir der lîp begangen hât, / daz mich diu erde geruochet tragen" (Gr: 2681-83) [I am surprised, after the wrong that my body has committed against me, that the earth deigns to bear me]. Again, Gregorius' mother defers any guilt to her physical self. She professes that the physical body, in the biblical sense of the body as flesh, can lead the individual into sin. Furthermore, she believes that her body has become the site of corruption. In fact, she believes that she is so impure that she questions how the world can stand to carry her presence any longer.

The best indicator for bodily corruption in Hartmann is the decay motif. It is actually the state of the soul that affects the individual's outer condition. As the spiritual self begins to decay, so does the sinner's body and reputation. This process of spiritual and bodily decay is most evident when Heinrich is stricken with leprosy, a disease that was known to the Middle Ages and that would have evoked images of prolonged bodily decay and putrefaction in the medieval audience's mind. The fact that the disease was commonplace during the Middle Ages is supported by the many instances for the leper's red, sore-covered body documented in contemporary secular literature like Konrad von Würzburg's *Engelhard*,⁴ iconographic and

sculptural depictions of Job,⁵ as well as in medieval medical texts like Bernhard von Gordon's *Lilium medicinae*.⁶ While Heinrich's body is seized by *miselsuht*, "leprosy," and signifies to those around him that he is experiencing God's *zuht*, "discipline," it is telling that his illness is not described in physical terms:

in ergreif diu miselsuht.
dô man die swæren gotes zuht
ersach an sînem libe,
manne unde wîbe
wart er dô widerzæme. (AH: 119-23)

[(L)eprosy took hold of him. When people noticed on his body God's severe punishment, he became repulsive to man and woman.]

Instead, Hartmann draws upon a biblical metaphor of organic decay (Psalm 102:12) to convey Heinrich's condition: "ze heuwe wart sîn grüenez graz" (AH: 126) [His green grass became hay (my translation)]. As Mertens convincingly demonstrates, the motif of green grass turning into brown hay does not refer to Heinrich's outer physical condition as earlier scholars thought, but is instead a metaphor for transience, or Heinrich's lost youth, beauty, and reputation. Hartmann also expresses the message of "mêdiâ vîtâ / in morte sūmus" (AH: 92-93) [in the middle of life we are in the midst of death (my translation)] in organic terms when he compares Heinrich's life (and all human existence) with a flower that eventually wilts: "unser bluome der muoz vallen / so er aller grüenest wænet sîn" (AH: 110-11) [Our blossom must fall just when it seems to be its greenest]. In this case Heinrich's beauty is a metaphor for his social standing. As it decays, so does his reputation and social status (Mertens 1975, 293-306).

Bynum's discussion of the resurrection of body lends substance to the importance of this organic imagery. She explains that describing an individual's inner and spiritual state in organic terms of fertility and decay, in terms of plants, flowers, and trees, was common in the High Middle Ages. Drawing upon Hildegard von Bingen, Bynum shows that the conflation of the individual's physical state with his spiritual condition was common to this organic imagery. As the tree of life grows upward so does the good Christian grow spiritually upward towards God (Bynum 1995a, 157-63). This conflation also occurs in Hartmann's depiction of Heinrich's condition, which explains earlier scholarly confusion regarding this scene. At the same time, one must remember that this organic imagery intends to express Heinrich's inner state and fallen status.

A less ambiguous variation of the decay and corruption motif appears in *Gregorius*. This occurs when Gregorius attempts to convince the emissaries from Rome that he is not worthy of his election as Pope. Gregorius tells the messengers from Rome that he would rather remain on the cliff until his death than return with them because his flesh is impure: "mîn vleisch ist sô unreine / daz ich billich eine / belîbe unz an mînen tôt" (Gr: 3513-15) [(M)y

flesh is so impure that by rights I ought to remain alone until my death]. He also stresses his bodily corruption by describing it as “ein vollez vaz / süntlicher schanden” (Gr: 3596-97) [a vat full of shameful sin]. In fact, Gregorius considers his body/self to be so corrupt that he is not worthy to look upon others “mit so süntlichen ougen” (Gr: 3511) [with such sinful eyes]. The use of the eye motif helps to underscore the impurity of his soul, as medieval belief held that the eye embodied the individual’s essence. A particularly telling example for the organic decay theme is when Gregorius tells the messengers from Rome that his very presence and voice would wither the trees, grass, and anything green if he were to live among other people again:

sô hôhe sô mîn schulde stât.
sô möhte boum unde gras
und swaz ie grüenes bî mir was
dorren von der grimme
mîner unreinen stimme
und von der unsüeze
mîner baren vüeze. (Gr: 3522-28)

[As great as my guilt is, trees and grass and whatever was green around me would wither from the fury of my impure voice and from the repugnance of my bare feet.]

The above passage not only indicates that Gregorius clearly believes he is not worthy of this divine selection, it also shows that he believes that his presence will contaminate the social body, and the impure emission of his voice and the loathsomeness of his bare feet underline this belief. This reveals that the concept of bodily corruption occurs at both the micro-level of the individual’s body and at the macro-level of the individual’s environment. This idea is reflected in the image of Gregorius’ weather worn body, which becomes as harsh as his surroundings (Gr: 3423-48). His body and surroundings also point to common medieval ascetic practices. It was thought that because the body was so impure, one way to purify it was to discipline it by removing oneself entirely from other people (Camporesi, 110).

Two further indicators of bodily corruption are illness and wounds. The prologue to *Gregorius* is useful to turn to because Hartmann productively uses both motifs to express the work’s didacticism. It is also a telling passage because it illustrates how easily the line between bodily corruption and mortification of the body can become conflated in Hartmann’s system of body symbolism. This conflation occurs for two reasons. First, the metaphorical content of the signs of pain that Hartmann uses in this scene are multivalent. Pain is associated both with sin and redemption. Second, Hartmann draws upon the parable of the Good Samaritan (Luke 10:25-37) to illustrate to his audience the importance of pain to the sinner.

Interestingly, this didacticism is expressed in bodily terms and centers around both the physical experience and the redemptive power of pain, something that has not been adequately emphasized by scholars.⁷ This point is important to expand upon because the wanderer's broken and bloody body provides the frame for the ensuing tale, and the signs of pain established in this stark image of suffering foreshadow Gregorius' own suffering. Furthermore, Hartmann innovates upon the parable by changing the tale's focus from good works, or Christian *caritas*, performed by the Samaritan to the victim's bodily experience of pain and suffering.⁸ He diverts the stress away from the message of "love thy neighbor" by reducing the Samaritan's physical presence and by allegorizing the Samaritan's curative actions. He does so first to explain the theology and psychology of redemption,⁹ and secondly, to foreshadow Gregorius' own successful attempt to deal with sin.

The first level of meaning that the wanderer's wounds and illness convey is figurative. These signs of pain symbolize his bodily corruption, his guilt, and sin (Hallich, 43). The symbolic nature of his pain becomes apparent when the narrator pointedly reveals that the man's wounds and broken physical state mirror the pitiful condition of his soul: "ez was zuo den stunden / sîner sêle armuot vil grôz" (Gr: 106-7) [In that hour the poverty of his soul was very great]. In fact, the murderers beat the man, "declothe" him of his consciousness, and then "clothe him in agonizing wounds," which leave him half-dead but conscious of his own guilt and sin (Gr: 101-7). The fact that the wounds signify his spiritual state is supported by Hartmann's choice of the physiological term *siechtuom* (Gr: 134), "illness," to describe the condition of all sinners.¹⁰ This example is not an isolated case in Hartmann's works. He draws upon a variety of terms for illness to describe a character's inner state. For instance, *swacheit*, "weakness," *siecheit*, "illness," and *suht*, "disease," can designate both the individual's malady and weak spiritual/inner condition. Iwein's insanity, which is described as a *suht* (Iw: 3420), is the most prominent example. Furthermore, the narrator, after relating the story of the wanderer, reveals that he has not yet discussed the true cause or nature of the "wounds" that the man in the tale he is about to tell has sustained (Gr: 144-49). And the narrator never reveals what type of wounds these are. Because they are mentioned in conjunction with the Samaritan parable, however, it is evident that these wounds are at one level spiritual in nature. A later example clearly showing that wounds may possess a spiritual content is Gregorius' election to the papacy. The narrator states

wande ez enwart dâ ze stat
 nie bâbest gesat
 der baz ein heilære
 der sêle wunden wære. (Gr: 3789-92)

[That did the city much good, for never had a pope ruled in the city who was a better healer of the soul's wounds.]

As Tschirch demonstrates in his word study, Hartmann's pointed use of the religious term *heilære*, "healer," to describe Gregorius, which commonly referred to Christ during the Middle Ages, places the story of Gregorius' wondrous life in the *imitatio Christi* tradition.¹¹

Although the wanderer's wounds are spiritual, they also literally signify the threat of unexpected death and state of physical suffering that has befallen the man. The wounds function similarly to their courtly counterparts; they signal the great pain that the man experiences. In addition, the extreme nature of the victim's suffering is underscored by Hartmann's use of the terms *marterliche* (Gr: 105) and *verchwunden* (Gr: 140) to describe the victim's wounds. The latter simply means "mortal wounds," which stresses his dire condition, whereas the former is often translated as "agonizing." But more meaning lies behind *marterliche* than "extreme pain." It literally means "martyrlike." This reference to the martyr experience would have evoked images of exaggerated and unjustified forms of torture and infliction of pain in the medieval mind because of the well-received medieval martyrology and *imitatio Christi* traditions. More importantly, Hartmann compares the man's wounds with a martyr's to emphasize the terrible yet purposeful nature of the way-laid man's suffering. Just as the martyr imitates Christ's suffering for his belief, his impassive and philopassianistic suffering connects him with Christ and beautifies him in the eyes of God, so too do the wanderer's and Gregorius' later self-inflicted suffering. This explains Hartmann's use of the phrase *lebende marterære* (Gr: 3378), "living martyr," to describe Gregorius the ascetic.

But suffering alone does not redeem the sinner. Bodily healing is also a part of the process. The victim overcomes his terrible wounds because God does not abandon him. He metaphorically clothes his bare body with "gedingen unde vorhte" (Gr: 113) [hope and fear] two important medieval Christian values believed to save a sinner from damnation. Fear in this scene sustains the sinner in the face of death and figuratively motivates him to repent his sins before he dies. Hope keeps him from falling into despair. In addition to hope and fear, the sufferer is strengthened by faith and remorse (Gr: 124-26), which are personified when the narrator describes them cleansing the blood from the sinner and then pouring wine and oil into his wounds.¹² The two contradictory components of this "soothing yet painful salve" (Gr: 131), *gnâde*, "mercy," and the *ê*, "law" (Gr: 132), represent what every sinner needs to recover from his "illness." If the sinner possesses all of the said virtues when confronted with suffering, he will then recover *âne mâsen* (Gr: 141), "unscathed" or "without scars," a phrase also common to courtly literature. As in Hartmann's courtly world, this phrase designates wondrous and complete healing. Here, it attains the additional meaning that the wanderer has experienced God's mercy. And

because the man has suffered and overcome his wounds, that is, his sins, he attains a heightened position within the Christian community as a *miles Christi*, "soldier of Christ": "und sît ein wârer kemphe was, / er eine über al die kristenheit" (Gr: 142-43) [(A)nd (he) was thereafter a true champion alone, o'er all Christendom]. This points again to the importance of the *imitatio Christi* tradition to the meaning of pain in *Gregorius*.

II. IMITATIO CHRISTI: PENANCE AND MORTIFICATION OF THE FLESH

As discussed in great detail in the previous section, the medieval individual turned to pain to purify his corrupted body, atone for his sins, and cleanse his soul. This belief in the power of pain centered around body symbolism that various forms of bodily punishment and renunciation, like pilgrimage, hermitage, and mortification of the flesh, provided the Christian. The following section will investigate the symbolic potential that the body in pain possessed for the individual corrupted with sin. In the process, it will be shown that Hartmann's male characters adhere to ascetic practices that conform to their social standing as well as to their gender. In addition, it will be observed that the *imitatio Christi* tradition plays a paramount role in Hartmann's depiction of the body in pain. Central to this tradition was the active pursuance of pain. The essence of this idea is captured in the Middle High German term *arebeit*, which indicates voluntary and painful travail by the sinner. Through painfully working, exercising,¹³ or disciplining the body, it was believed that pain helped to cleanse the sinner and the common experience of suffering connected the ascetic with Christ's self-sacrifice. Not unlike the knight in Hartmann's courtly world, the ascetic uses pain to define himself, to redefine himself, and even transcend himself.

A common form of asceticism during the High Middle Ages that the non-clergy practiced involved giving oneself completely to the service of God as a *miles Christi*, "soldier of Christ," in a crusade. It is this form of penance that Gregorius' father undertakes when he and his sister seek counsel from their most trusted countryman. They seek advice about avoiding the shame and dishonor that would occur to them if the social body of the court were to find out about their incest and the coming of their child. *der wise* (Gr: 566), "the wise man," tells Gregorius' father that he should "varn / durch got ze dem heiligen grabe" (Gr: 572-73) [go immediately, for God's sake, to the Holy Sepulcher]. Essentially, a crusade represents an acceptable form of penance for his sin because it demonstrates both his readiness to serve God against the heathens and his willingness to undergo a great amount of hardship to absolve his sin, knowing quite well that he probably will not return. By removing himself from the social body of the court, Gregorius' father not only saves himself from dishonor, he also repents for his sin. In addition, he gives up the most important things that his social standing afforded him, worldly wealth and political influence. Furthermore, the suffering and death he will experience ensures his

martyrdom and God's forgiveness: "belibet ir danne under wegen, / so gevallet iu der gotes segen" (Gr: 597-98) [If you die while away, you will have God's blessing]. At the same time, this advice represents a misinterpretation of church doctrine. As Kantorowicz points out, undertaking a crusade generally freed the sinner from the church imposed punishment but not from the sin itself. But as he also makes clear, in this instance both common belief and practice overshadowed church dogma.¹⁴

Another common form of medieval bodily discipline is mortification of the flesh. It is this highly ritualized form of asceticism that motivates Gregorius' actions throughout the tale. For instance, even when Gregorius stands at the height of his existence after liberating his mother's kingdom, he closely adheres to the ritual of penance to repent for his and his parents' trespass. In fact, a handmaiden observes how Gregorius mortifies his body every day in the same manner (Gr: 2303). He removes himself to his private chambers, takes out his mother's slate from its hiding place, reads it, prays, and laments while doing so. Significantly, the ritualistic nature of his penance is conveyed through body motifs of pain. These include his gesticulations, knees, arms, and eyes. Gregorius' gesticulations embody his urgency and humility before God:

sô sluoc er sich zen brüsten ie
und bôt sich an sîniu knie
mit venjen vil dicke,
mit manigem ûfblicke. (Gr: 2391-94)

[(H)e beat his breast and fell to his knees and genuflected very often, repeatedly glancing upwards.]

The physical actions of contrition here are reflected in Gregorius' *venjen*, which specifically means "praying while kneeling in the context of penance," as well as in his blows to his chest. This latter violent gesture of self-inflicted pain is normally reserved for women in the context of lamentation, despair, and penance. For instance, Gregorius' mother inflicts herself with pain in a similar manner to repent her sins (Gr: 2485-87). Moreover, Gregorius' "ellenhaften hant" (Gr: 2170) [his knightly and brave hand] now turns against himself and becomes an agent of self-mastery and liberation against his parents' sin. Earlier this very same hand had been the tool with which he had established his dominance and had liberated his mother's kingdom. The stark contrast between self-inflicted pain and inflicting pain upon others embodied in Gregorius' hand helps to demonstrate that penance is as ritualized as courtly combat.

An issue that Gregorius' penance raises is why he repents in the privacy of his chambers instead of under the watchful eyes of the court. There are two plausible explanations. First, Gregorius' actions reflect his father's act of contrition. Like his father, Gregorius suffers in private out of necessity; he is aware of the social consequences if his burden was made public. He

wants his heritage to remain a secret because he rightfully fears that this would dishonor him and he would lose his status at the court. Second, Gregorius' actions reflect common penitential practices during the Middle Ages,¹⁵ which can be connected to the development of the belief in purgatory. While there is no mention of purgatory in this scene, Gregorius' self-inflicted and private pain may reflect the medieval belief that an individual should suffer for himself and others to expedite the expiation of their sins and their summons to heaven. This observation is supported by the fact that by the end of his life, Gregorius indeed secures his father's salvation through the mortification of his flesh: "ouch erwarp er sînem vater daz / daz er den stuol mit im besaz / dem niemer vreude zegât" (Gr: 3955-57) [Gregorius also brought about that his father occupied with him the see, whose joy never subsides].

Le Goff's detailed investigation of the birth of the idea of purgatory in the eleventh and twelfth centuries is useful to turn to here. In connection with the development of purgatory, he finds that medieval belief held that "secret sins require secret penance, public sins require public penance" (Le Goff 1984, 214-15). While this refers specifically to the development of the practice of private confession with clergyman, which Hartmann emphasizes in the prologue when he states that the sinner must "buoze nâch bîhte bestân" (Gr: 78) [do penance after confessing], one cannot overlook the fact that Gregorius confesses directly to God in the privacy of his chambers. He does so because his parents' sin is private in nature and because of the loyalty he feels towards both God and his parents.

In addition to physical pain, emotional distress is another important component to penitential practices. Interestingly, Hartmann also expresses this in physical terms. He externalizes the psychology of emotion through bodily motifs. For example, Hartmann emphasizes Gregorius' red eyes (Gr: 2308), weeping and tears (Gr: 2322, 2404, 2455), and his *harte riuwevar* (Gr: 2379), "remorseful appearance." The significance of these emotional signs of remorse is twofold. In the Middle Ages, belief held that the eye was the pathway to soul which was housed in the heart. Tears emitting from the eyes were thought to embody the essence of the individual's emotions and inner condition, the individual's joy or sorrow.¹⁶ In this example they signal Gregorius' remorse and the sincerity of his actions, which demonstrates the symbolic potential of this bodily fluid, much like blood expresses the knight's effort and self-sacrifice for his courtly cause. In addition, as the discussion of pain and knighthood demonstrated, social convention typically did allow men to openly express their pain. But as Weinand points out, crying was considered to be an integral part of the sacrament of penance in the twelfth century because it represented a concrete and genuine form of humility before God.¹⁷

Tears of remorse literally have the power both to heal the sinner and wash away the "stain" of sin. Two scenes suffice to illustrate this function.

The first instance is when Gregorius explains the healing power of tears of remorse to his mother:

iuwer sêle ist nie sô ungesund,
wirt iu daz ouge ze einer stunt
von herzelicher riuwe naz,
ir sît genesen, geloubet daz. (Gr: 2703-6)

[Your soul is never that ill; if your eyes become wet from heartfelt sorrow,
you will recover, believe that.]

The second scene is when the fisherman realizes that he had grossly mistreated Gregorius when he arrived at his house. When the messengers from Rome inform him of Gregorius' election as pope, he beats his chest in the same manner that Gregorius did in the privacy of his chambers. He also pulls at his hair (Gr: 3313-14). Furthermore, when he brings the messengers to Gregorius' hermitage, he is overwhelmed by emotion and wishes to atone for his actions. He feels loyalty and remorse before God, which are two prerequisites for penance, and begins to weep:

nû wuosch diu grôze triuwe
und diu ganze riuwe
under der ougen ünde
den vleckten sîner sünde,
daz im diu sêle genas. (Gr: 3669-73)

[Now his great sincerity and his sorrow and the torrent from his eyes washed
away the stain of his sin so that his soul was healed.]

What makes this imagery so powerful is that the tears themselves embody the fisherman's desire to atone for his actions. As they wash down his face his soul heals and becomes clean of sin.¹⁸

As Gregorius' actions demonstrate, he is well versed in penitential practices. Hartmann points out on more than one occasion how adept Gregorius is in spiritual and intellectual matters: Gregorius explains to the abbot that he does not regret what he has learned from books, but would rather become a knight and not a monk (Gr: 1580-88); it is Gregorius' knowledge that his mother turns to when they have discovered their kinship (Gr: 2684-94); when the envoys from Rome find Gregorius, the narrator emphasizes that although Gregorius' appearance has changed he has not forgotten what he earlier learned from books (Gr: 3473-75).

Specifically, his advice to his mother demonstrates his knowledge of penitential practices. He advises his mother that they should not fall into *zwîvel*, "despair," and he emphasizes that in order to rectify her guilt she should discipline her body daily and renounce the bodily pleasure that she most desires:

des lât engelten den lip
mit tæglicher arbeit

sô daz im sî widerseit
des er dâ aller meiste ger. (Gr: 2722-25)

[Let your body atone for that with daily toil, so that it is refused what it desires most.]

In addition, Gregorius advises that they should embrace laborious suffering and renounce land, property, and worldly pleasure: “dem lande und dem guote / und werltlichem muote / dem sî hiute widerseit” (Gr: 2745-47) [Today I renounce these lands, my possessions, and worldly ways]. Gregorius demonstrates both his renunciation of earthly pleasure and his social status by symbolically casting his courtly attire aside and setting out into the wilderness in pilgrim’s garb with the intention of expiating his sin until he dies. His journey into pain is characteristic of medieval ascetics; he disciplines and controls his body with pain. Hartmann briefly enumerates Gregorius’ actions for his audience to the point of cliché. But this does not undermine his message in this passage. He does so in order to evoke the image of an ascetic with which his audience would have been familiar. Gregorius avoids all human company, seeks out the most difficult paths, and roams through both forest and moor, while wearing unfit shoes. Gregorius also prays as he wanders and fasts for three days (Gr: 2761-70).

Each form of bodily discipline that Gregorius undertakes realizes the symbolic potential of the male body in the act of penance. His actions also reflect his desire to efface and transcend his former courtly self with the power of pain. For instance, fasting is significant because it represents a form of self-control. As Bynum observes, patristic writers like Isidore of Seville propagated a logic of abstinence that associated food with lust. It followed that by abstaining from food, the sinner could control the temptations with which his body confronted him (Bynum 1987, 36-37). This logic applies to Gregorius. Incest is not only a social taboo, sexual intercourse with one’s own flesh, but is also a sin associated with desire gone astray. In fact, the nature of his sin explains Gregorius’ progressive abstinence from food throughout the tale. At first he fasts for three days and then turns to “dry fasting,” or just bread and water. One observes this type of fasting when Gregorius hesitantly accepts bread and water from the fisherman’s wife and explains to her that his sinful body is not worthy of what she offers him: “alsô sprach er wider daz wîp / daz kûme sîn sündic lîp / der spîse wert wære” (Gr: 2895-97) [He told the woman that his sinful body was hardly worthy of the food]. In addition, the fisherman affronts Gregorius with the observation that he has not been sustaining himself on bread and water for long (Gr: 2912). Gregorius’ food austerities culminate in miraculous fasting. For seventeen years Gregorius sustains himself only through water that has collected in an indentation on the cliff where he has made his hermitage. As the narrator points out, any normal man would have died after only fourteen days and Gregorius’ miraculous survival only occurs through the intervention of God, “der trostgeist von

Kriste" (Gr: 3119) [the consoling Spirit of Christ]. While this superhuman capability reflects the Saints' life tradition to which *Gregorius* belongs, it also underscores Gregorius' tremendous determination to purify himself of the bodily sin of incest.

Clothing provides another means to discipline the body. Gregorius' poor garb and unsuitable shoes as he sets out on his hermitage are not isolated examples for this form of bodily control. One finds a similar image when Gregorius journeys to Rome. He is greeted along the road by pilgrims who venerate his election to pope by not only carrying relics but by also wearing nothing but wool clothing and traveling barefoot: "sî truogen ir heiltuom, / wüllin unde barvuoꝝ" (Gr: 3768-69) [(C)lad in wool and barefoot, they carried their relic]. The symbolism behind walking barefoot was intended to venerate Christ, who was stripped of all his clothing and led through the streets of Jerusalem to His Crucifixion. A further instance for symbolic potential of clothing is when Gregorius chains himself to the cliff. He wears nothing but "ein hærin hemedē" (Gr: 3112) [a hair shirt] and his arms and legs are bare (Gr: 3113). A hair shirt, which was normally made out of coarse animal hair, was a common device used by medieval ascetics to cause themselves great and constant discomfort. The pain that they experienced from this uncomfortable clothing intended to act as a form of self-control. Physical pain constantly reminded them of how corrupt the human body can become and represented a means by which the ascetic could divert his thoughts away from temptation. In addition, the motif of bare arms and legs that is common to courtly literature is used in a different manner here. Normally this motif signifies the knight's vulnerability in battle. But in this case it illustrates Gregorius' vulnerability to the elements. Moreover, baring one's flesh takes on a positive meaning in this instance. The purpose behind willfully exposing the body to harsh environment and weather is intended to exhibit one's devotion physically to other travelers, but most importantly to God.

The above demonstrates the importance of the physical manifestation of bodily discomfort to the pilgrim. In fact, the medieval ascetic wished to mark his body with certain signs of pain to indicate that he was actively seeking propitiation from God. A telling passage that illustrates this is when Gregorius comes upon the fisherman who reluctantly takes him in (Gr: 2748-79). The determining factor in this scene is actually the absence of signs of pain in a situation in which they are expected. With their absence, Hartmann cleverly emphasizes their symbolic importance to the pilgrim. While Gregorius is a man who is searching for suffering, his body does not yet bear the signs of pain that are associated with a wandering pilgrim. Hartmann's stress upon the condition of Gregorius' body is supported by the fact that he innovates upon the Old French version, one of his sources for the tale. In *La vie du pape Saint Grégoire ou La légende du bon pécheur*, Grégoire's body is almost completely absent from this scene,

and the fisherman only questions whether he is truly a wanderer (SG: 2170-75). In Hartmann, the fisherman, apparently aware of common penitential practices (Mertens 1978, 59), goes so far as to tell Gregorius how his body should truly look if he were a wandering pilgrim. He closely scrutinizes Gregorius, analyzing different parts of his body, starting at his legs and feet, working his way up to his hair and skin, and finally to his hands and arms:¹⁹

ez engesach nie man noch wîp
 deheinen wætlichem lip:
 den hâstû niht gewonnen
 von brôte noch von brunnen.
 dû bist gemestet harte wol,
 dîn schenkel sint sleht, dîn vûeze hol,
 dîn zêhen gelîmet unde lanc,
 dîn nagel lûter unde blanc.
 dîn vûeze solden unden
 breit sîn und zeschrunden
 als einem wallenden man.
 nu enkiuse ich dînen schenkeln an
 deheinen val noch stôz:
 si ensint niht lange gewesen blôz.
 wie wol si des bewart sint
 daz si vrost oder wint
 iender habe gerüeret!
 sleht und unzевüeret
 ist dîn hâr, und dîn lîch
 eim gemasten vrâze gelîch.
 dîn arme und dîn hende
 stânt âne missewende:
 die sint sô sleht und sô wîz:
 dû hâst ir anderen vlîz
 an dîner heimelîche
 dan dû hie tuost gelîche. (Gr: 2909-34)

[No one has ever seen a more splendid body. You have not gotten that just from bread and spring water. You have been fattened quite nicely. Your thighs are sleek, your feet well-arched, your toes close together and long, your nails clean and shiny. The feet of a pilgrim should be broad and cracked on the bottom. Now I observe on your thighs no evidence of a fall or blow. They have not been bare for long. How well they have been spared frost or wind touching them at all. Smooth and not disheveled is your hair, and your figure is like that of a fattened glutton. Your arms and your hands are without blemish; they are so smooth and so white. You have given them a different kind of care in your secret chamber than you do here.]

After the fisherman observes Gregorius' body he immediately recognizes by his physical appearance that Gregorius is not a common man. The fisherman becomes skeptical because the visual data that he receives from Gregorius' body does not coincide with his story. The fisherman calls Gregorius a *trügenære* (Gr: 2787), "impostor," and believes that he is going to kill him and his wife in their sleep so that he can rob them (Gr: 2793-95). Gregorius simply does not bear the physical signs of a wandering pilgrim and his body ultimately betrays him. The fisherman informs Gregorius that he can tell that Gregorius has taken care of himself with his "healthy" and "white" hands differently from what he is pretending to do now. The fisherman's reaction to Gregorius' physical state reveals that when an individual is confronted with someone in pain, he is also confronted with the question of truth. As the Bible and the story of doubting Thomas (John 20:25-30) reveals, it is part of human nature to doubt another's pain unless there is physical evidence on the body that verifies the sufferer's experience of pain. The fisherman becomes a type of doubting Thomas, explaining his remorseful reaction when he realizes that earlier he mistreated and doubted Gregorius' state of suffering (Gr: 3313-14). A variant of this motif occurs in the *Arme Heinrich* when Heinrich returns to his kingdom. None of his liegemen believes that he has been healed until they could see the wonder that God had worked on his body with their own eyes (AH: 1392-95).

Conversely, Gregorius' reaction to the fisherman's attack upon his intentions reveals that Hartmann was aware of another important characteristic of medieval asceticism. As Bynum observes, medieval ascetics conflated the sensations of pain and pleasure in their pursuit of redemption (Bynum 1987, 245-46). When Gregorius embarks on his journey he demonstrates that he is aware of this attitude towards pain. As he leaves, "spilnde bestuont er dise nôt" (Gr: 2760) [he joyfully embraces his pain]. In the scene with the fisherman, his pleasure in pain is reflected in how he takes abuse from a man of lower station than he (Gr: 2949) "mit lachendem muote" (Gr: 2815, 2916) [with a joyful disposition]. Furthermore, he hopes that the fisherman will strike him violently in anger, as it would lighten the burden of his sins (Gr: 2829-34). It is this joyful disposition that provides the key to why Gregorius conflates pain and pleasure. Pain and in this case humiliation are instances for joy because they become a vehicle for atonement and redemption. Again, one discerns an echo of the *imitatio Christi* tradition. Gregorius gracefully undergoes humiliation, just as Christ underwent the humiliation of ridicule by both the Jews and Romans before His Crucifixion.

The most important and striking image of the body in pain is Gregorius' body after seventeen years of extreme asceticism (Gr: 3423-65). The signs of pain that are present indicate Gregorius has finally succeeded in attaining physical badges of triumph over his sin. These signs of pain are akin to

the knight's scars and wounds, which show that a knight has undertaken a battle or an adventure for the maintenance and betterment of his social standing and the honor of his court. Basically, pain defines the knight's existence; the knight inflicts pain to maintain his social status or aid others and the knight often suffers pain as result of both his social station and adventure. In addition, as the discussion of the Cadoc episode demonstrated, the knight's identity could also be negated with pain. Interestingly, in this scene one observes a shift in the use of pain. Here, Gregorius uses pain to neutralize his courtly identity. No longer does his body resemble the nobleman he once was (Gr: 3379-3402). When the emissaries from Rome find Gregorius they do not find a well-groomed and healthy man with fine clothing, as they expect. Instead, they observe a *widerzæme* (Gr: 3421), "loathsome," naked, and mortified body. Hartmann conveys Gregorius' renunciation of his former self by using antithesis with the adverbs *ê*, "earlier, before," and *nû*, "now," to contrast Gregorius' former courtly body with his mortified body:

Der Arme was zewâre
 erwâsen von dem hâre,
 verwalken zuo der swarte,
 an houbet und an barte:
 ê was ez ze rehte reit,
 nû ruozvar von der arbeit.
 ê wâren im diu wangen
 mit ræte bevangen
 mit gemischeter wîze
 und veiz mit guotem vlîze,
 nû swarz und in gewichen,
 daz antlûtze erblichen.
 ê wâren im vûr wâr
 diu ougen gelph unde klâr,
 der munt ze vreuden gestalt,
 nû bleich unde kalt,
 diu ougen tief trûebe rôt,
 als ez der mangel gebôt,
 mit brâwen behangen
 rûhen unde langen;
 ê grôz ze den liden allen
 daz vleisch, nû zuo gevallen
 unz an daz gebeine:
 er was sô glîche kleine
 an beinen und an armen,
 ez möhte got erbarmen. (Gr: 3423-48)

[The wretched man was totally overgrown with hair, matted to his skin, on his head, and in his beard. Once it had been fashionably

curled, now soot-colored from his troubles. Once his cheeks had been touched with red, mixed with white, and filled out—color and plumpness vying with each other—now black and sunken, his face bleached. Once his eyes had been, alas, truly sparkling and clear, his mouth formed for joy, now pale and cold, his eyes deep-set, dull, and red, as privation had rendered them, with overhanging brows, coarse and long. His flesh, once filled out on all his limbs, was now wasted away down to the bone. He was so thin everywhere on his legs and arms that God might have felt pity.]

When comparing this quote with the same passage in *La vie du pape Saint Grégoire*, one finds that Hartmann's emphasis upon the power of pain to efface identity is a significant innovation. In the Old French version, there is no mention of Grégoire's courtly existence and appearance. Instead, there are only three lines dedicated to portraying his old age, his weakened condition, and his gaunt appearance (SG: 2495-97), as opposed to forty-seven lines in Hartmann.

In the said scene Hartmann describes the condition of two specific sections of Gregorius' body, his head and limbs. Each section emphasizes a different aspect of Gregorius' renunciation and "self"-effacement. Hartmann's detailed description of Gregorius' face and head is important in this regard because it is typically the focus of the nobleman's beauty at the height of his courtly existence. Through his physical *arbeit* (Gr: 3428), "travail," Gregorius has effaced any signs of beauty. Gregorius' mortified physical condition reflects his complete renunciation of his courtly existence and the state of well-being that it afforded him. Along with his worldly wealth came the luxury of being able to afford more time to take care of his body. He had access to better nutrition, securer and warmer housing, and a wider variety of medicinal cures than were available to those of lesser social standing. In addition, Gregorius' former white, rose-colored, and smooth skin reflects how he did not have to perform menial labor. Only peasants were expected to spend long, hard days toiling in the fields. Now his body reflects how he performs the noblest form of labor, penance for his sins.

The second area of the body that Hartmann describes is Gregorius' arms and legs. Their emaciated condition results from his miraculous renunciation of food and signals the successful denial of his former existence as a knight. In Hartmann, these limbs symbolize the knight's strength, prowess, and active role in courtly society. Here, their gaunt appearance emphasizes Gregorius' loss of strength and virility as well as his renunciation of his active participation in the courtly affairs of knighthood. Gregorius' hindered movement on the cliff furthers this message. As the discussion of the bound and tortured courtly body in the Cadoc episode demonstrated, the knight's loss of control and movement reflects the negation of those "tools" necessary to maintain his social standing, his physical skill and prowess. As

the fisherman points out, the bindings will prevent him from leaving his hermitage if his determination to suffer fails him (Gr: 2989-3000). Ultimately, the shackles restrict any attempt by Gregorius to return to his former courtly self. In addition, the shackles are a metaphor for remorse. Their appearance here hearkens back to when Gregorius tells his mother that the bindings of remorse are what keeps the body from falling into further temptation: “sus habet in [the body], unz er iu wer, / in der riuwen bande” (Gr: 2726-27) [Keep it (the body) thus, as long as it is allotted to you, in the bonds of sorrow].

Hartmann continues his description of Gregorius’ body by focusing upon the wounds that Gregorius sustains on his ankles from binding himself with shackles. When the emissaries from Rome find Gregorius, the shackles have been on his legs for so long that they have eaten into his flesh, and the wounds that he has sustained constantly reopen and bleed:

Dâ im diu îsenhalte lac
 beidiu naht unde tac,
 dâ hete si im ob dem vuoze
 daz vleisch harte unsuoze
 unz an daz bein vernozen,
 sô daz si was begozzen
 mit bluote zallen stunden
 von den vrischen wunden. (Gr: 3449-56)

[Since he had had on leg irons both day and night, they had very severely eaten away the flesh above his feet down to the bone, so that the leg irons were ever covered with blood from the fresh wounds.]

The bloody wounds possess three levels of meaning. At the literal level, they simply express the great pain he experiences, just as in the secular context of knighthood. At the metaphorical level, the wounds also serve Gregorius both as a daily reminder of his sin and indicate his remorse. Because they bleed every day he cannot escape the physicality of his guilt. And lastly, the bleeding wounds symbolize the extreme sacrifice that he is willing to make for his propitiation, which points to his goal to become an *imitator Christi*. In fact, the blood in his wounds alludes to the concept of Christ’s precious blood. This term refers to the theological belief that Christ’s blood is symbolic for the Blood of Redemption, or the physical sacrifice that Christ made for humankind’s redemption. Through the *imitatio Christi* Gregorius sheds his own blood to attain salvation.

Hartmann’s description of Gregorius’ wounds makes it very clear that his suffering is redemptive in nature. The narrator compares the suffering that Gregorius endures because of his wounds with the Passion and suffering of Christ:

ich gelîche in disen sachen,
 als der ein lîlachen
 über dorne spreite:
 man möhte im sam gereite
 allez sîn gebeine
 grôz unde kleine
 haben gezalt durch sîne hût. (Gr: 3459-65)

[I shall compare him thus: one could count through his skin all his bones, large and small, just as easily as when one spreads a bed sheet over thorns.]

When Hartmann refers directly to Christ's garment and crown of thorns, he compares Gregorius' asceticism with Christ's suffering. As Hallich points out, key to understanding this typology is the Middle High German verb *gelîchen*, "to compare," which was often used in the twelfth century to indicate that the poet intended to convey a literal as well as a spiritual message (Hallich, 148-49). This comparison is not limited to the wounds but also extends to the emaciated state of Gregorius' entire body. Hartmann conflates his description of Gregorius' pain and emaciated body with Christ's gaunt appearance during the Crucifixion. He likens Gregorius' emaciated condition—one can count all of his bones through his skin—with a garment placed over thorns, or the garment Christ wore before his crucifixion.

The isolated location of Gregorius' suffering reveals an important facet of his asceticism and the complexity of his imitation of Christ. As was common to medieval eremites, he attempts to return to a pre-civilized state of innocence in order to achieve his goal of self-effacement.²⁰ However, Gregorius' self-isolation not only reflects that he considers himself unworthy of courtly society and the virtuous life associated therewith, his hermitage also sets him above courtly life. The former is expressed through Gregorius' intentional devolution to an uncivilized existence; his body has become as wild and barren as his surroundings.²¹ This observation is supported by his shame at his nakedness. When the emissaries from Rome arrive, he attempts to hide himself and covers his genitalia with a leaf (Gr: 3409-17). His embarrassment invokes the shame that Adam and Eve experienced at their expulsion from the Garden of Eden. In addition, he firmly believes in his transformation from a nobleman to a poor hermit, which becomes evident when he tells the emissaries that his hermitage has entirely changed his disposition, body, and way of life: "mir sint verwandelt vil gar / der sîn, der lîp und die site" (Gr: 3558-59) [a sound mind, body, and way of life . . . have been completely deformed in me]. With this statement Gregorius attempts to convince the ambassadors that he is not worthy of his election to the office of Pope, but at the same time this indicates his complete transcendence of courtly culture and of his courtly self. And Gregorius succeeds in this endeavor by imitating Christ. He inflicts his body with pain and renounces anything that is associated with courtly life.

This transcendence culminates in the symbolic unlocking of his bindings (of guilt and remorse). He is led from the cliff a sinless man who becomes Pope (Gr: 3653-59). Gregorius dedicates the rest of his life to relieving the pain of sin of others (Gr: 3789-92).

III. THE PUZZLE OF PAIN TO A MEDIEVAL MAN: THE *ARME HEINRICH*

Up to this point it has been demonstrated that while pain may become a destructive force to the individual, it also holds a positive position in Hartmann's works. The medieval impassive and philopassianistic attitudes towards pain play an important role in the development of Hartmann's male protagonists. Erec and Iwein embrace pain to atone for their respective cultural trespasses and undergo an inner transformation, and with the power of pain Gregorius effaces his former courtly and corrupted self and becomes a holy man. It is this positive attitude towards pain in Hartmann's works that makes the *Arme Heinrich* stand out as an almost confounding exception. This is, in part, compounded by the fact that Hartmann surprisingly refrains from using most of the pain and body motifs that are found in his other works, even more so than in *Gregorius*. The *Arme Heinrich* begins with Heinrich's leprous and pain-stricken body, the cause for all the ensuing events in the story, but his body literally disappears as the tale progresses.

The absence of the anatomy and signs of pain is important to understanding the *Arme Heinrich*. By removing the physicality of pain and deemphasizing the presence of the male body, Hartmann allows a different facet of pain to come to the foreground, one that is rarely discernible in other cultural artifacts from the Middle Ages, namely, how the medieval individual reacted to the averseness of physical pain.²² One observes in Heinrich a medieval man's subjective and inner struggle with coming to terms with his pain. This position is supported by Kaiser's observation that Hartmann does not describe Heinrich's affliction in detail. He only names his illness (*miselsuht*, "leprosy"), because he wished to emphasize the social implications of leprosy.²³ These consequences are reflected in the fact that Heinrich, like most lepers in the Middle Ages, becomes a social outcast and is forced to wander from land to land (AH: 260-66). This section will expand upon Kaiser's observation by demonstrating Heinrich's inner-struggle with pain. In the process, it will be shown that pain represented a complex issue for the medieval individual and that a great part of Heinrich's struggle is refusing to accept his painful fate. At the same time, it will be demonstrated that through his travail, Heinrich learns a valuable lesson about the role of pain in his life. He comes to the one acceptable conclusion regarding pain to the medieval Christian—acceptance and the realization that he alone must bear the consequences of his pain.

A key to understanding the full significance of Heinrich's attitude towards pain is Hartmann's comparison of Heinrich with Job.

Wapnewski's insights concerning Hartmann's innovative depiction of Job prove to be invaluable. His discussion illustrates the complexity of the Heinrich character. Wapnewski demonstrates that Hartmann changes the traditional image of Job as the Christian stoic and *typus Christi*, a preconfiguration of Christ and His suffering, when he depicts Heinrich as a rebellious and bitter anti-type of Job. In the Middle Ages, church fathers propagated the idea that Job embodied the message of Christian patience and passive submission in the face of unprecedented suffering and fall from worldly wealth and prominence.²⁴ In fact, Job's rebelliousness did not become commonplace in exegesis until the nineteenth and twentieth centuries (Besserman, 27). Moreover, medieval exegetes like St. Augustine and Gregory the Great held that Job is inexplicably stricken with pain not to punish him for sin but to test him (Wapnewski 1977, 217, 221). In Hartmann, Heinrich is similar to Job in that he has not sinned, although he thinks he has (AH: 397-99). He is tempted by God (AH: 1360-63) and he must choose between gracefully enduring his fate or accepting the liberating sacrifice of the maiden. At the same time, though, Heinrich is unlike Job in that he temporarily turns away from the grace of God in the face of suffering:

wan ez leit Jôb der guote
 mit geduldigem muote,
 do ez im ze lîdenne geschach,
 durch der sêle gemach
 den siechtuom und die swacheit
 die er von der werlte leit;
 des lobete er got und vreute sich.
 dô entete der arme Heinrich
 leider niender alsô;
 er was trûric und unvrô. (AH: 139-48)

[When suffering was visited upon good Job, he endured the disease and weakness he got from the world with a patient spirit for his soul's benefit. He praised God for it and rejoiced. Alas, poor Heinrich did nothing of the sort. He was sad and gloomy.]

This passage demonstrates that the belief in the redemptive power of pain still holds an important position in the *Arme Heinrich*. By contrasting the two figures, Hartmann emphasizes just how unfortunate it is that Heinrich does not embrace his pain with the same praise for God and joyful disposition as Job. It follows, that Hartmann intends to demonstrate through Heinrich what one should not do when faced with pain. Furthermore, this contrast reveals that Hartmann presents, in the words of Wapnewski, "the true Job" (Wapnewski 1978, 221), which means that Heinrich acts like the biblical Job.

Heinrich's actions after he is inflicted with leprosy demonstrate that he does not humbly accept how his affliction is going to disempower him and deconstruct his courtly identity. In fact, his actions imply a self-pitying attitude towards his pain. For instance, he is remorseful of the fact that he must leave his privileged position in society behind him and curses the day that he was born (AH: 157-62). Again, he is unlike the biblical Job, who in many medieval depictions actively sought out more suffering. For instance, Job set himself upon a dung heap to emphasize his putrefied state, and refused to let doctors examine him to demonstrate his patience and humility before God (Besserman, 44-45). In contrast, Heinrich actively seeks a cure for his disease and travels to Salerno and Paris, two of the most influential medicinal centers in the Middle Ages. In Salerno, Heinrich hopes that his social status will aid him in his search for a cure. He shows his disdain for his illness and promises the doctor that he will exchange his silver and gold for his health (AH: 211). But what he learns from the doctor is indicative of the problematic position of pain in his life. The doctor tells him "daz er genislich wære / und wære doch iemer ungenesen" (AH: 186-87) [that he was curable and yet would remain forever uncured]. Heinrich is told that he can only be cured with the heart-blood of a willing virgin of marriageable age. When Heinrich realizes that this is not realistic he loses all *gedingen* (AH: 241), "hope." Heinrich's loss of hope is revealing about his attitude towards pain because, as Hallich points out, from the time period of the patristic writers to the time of Hartmann, the concept of hope constantly remained a prerequisite for penance, and without hope one could fall into the sinful state of *desperatio*, "despair" (Hallich, 138-39).

Heinrich's struggle with pain and fall into despair is reflected in the one body part that stands out in the first third of the *Arme Heinrich*, namely, the heart. In fact, in the first four hundred lines Hartmann refers to Heinrich's heart a total of five times. The heart is so important to this particular instance of pain because in the Middle Ages it was common belief that the heart contained the essence of the individual's inner condition and demeanor. This proves to be particularly true for Heinrich. Through the description of Heinrich's heart, one can trace both his movement from a heightened position in society to a social outcast as well as the development of his removed relationship from pain to a close and perplexed understanding of it. In the beginning, his elevated position in society is matched by his virtuosity, which is embodied by his heart. Unlike Erec, who causes his own court pain through the neglect of his courtly duties, Heinrich has renounced everything that could cause him and his court suffering (AH: 50-59): "sîn herze hâte versworn / valsch und alle dörperheit" (AH: 50-51) [His heart had foresworn duplicity and ill-mannered conduct]. It also appears that up to this point he has known no pain. This is supported by Hartmann's emphasis upon Heinrich's young age; he is "ein bluome der jugent" (AH: 60) [a flower of youth]. His youth is also matched by

his courtliness. He possesses the necessary *tugent*, “virtues,” *stæter triuwe*, “steadfast loyalty,” *zuht*, “discipline,” *milde*, “goodness,” courtliness, and wisdom to serve and protect his kingdom. Furthermore, he takes active part in the joys of the court, like singing of *minne*, “courtly love” (AH: 59-71).

Even though Heinrich exemplifies courtly life, the joy that he has known because of his social status suddenly disappears the moment that he is stricken with leprosy. The second mention of his heart appears in this context. His high-flying heart

daz verswanc,
 sîn swimmendiū vreude ertranc,
 sîn hôchwart muose vallen,
 sîn honec wart ze gallen. (AH: 149-52)

[His soaring heart plummeted, his buoyant joyfulness drowned. His bright spirits had to fall, his honey turned to gall.]

This passage is important because it supports Eroms' thesis that suffering occurs because of the loss of joy (81). In response to Maurer, Eroms sets out to prove that pain and suffering exist in binary opposition to the important goal and ideal of *vreude*, “joy.” For Eroms, who does not exclude suffering at the court, the hero or heroine experiences pain and suffering as a result of lost joy—whether it be heavenly or secular, God sent grace or courtly joy. One only needs to consider Iwein's insanity, Erec's long and arduous journey, Gregorius' asceticism, and Heinrich's leprosy.

Yet, one can expand upon Eroms' hypothesis and posit that it is actually *because* of joy that Heinrich experiences pain. In fact, this is how Heinrich rationalizes his pain. Again, the heart and Heinrich's inner-self play an important role in conveying this rationalization. As he later explains to the peasant, Heinrich thinks it was because of his contentment with his situation at the court and inner-self, his *bôchmuot* (AH: 404), “pride,” that has led to his current predicament: “Das herze mir dô alsô stuont, / als alle werlttôren tuont” (AH: 395-96) [My heart was then disposed as it is for all total fools]. As he continues to tell the peasant, he suffers because he believed that he could have such a privileged life without God (AH: 397-99). As one can see, Heinrich reflects upon the cause of his suffering and comes to a Christian conclusion; in order to assign meaning to his pain he describes it resulting from a moral failing.

A further scene supports the position that it is not only the loss of joy that compounds Heinrich's suffering. His emotional struggle adds to his pain. At the moment that Heinrich falls into despair, the pain he feels comes from his heart:

des wart sîn herzesêre
 alsô kreftic unde grôz,

daz in des aller meist verdrôz,
ob er langer solde leben. (AH: 242-45)

[The suffering in his heart became so strong and great that what distressed him most of all was that he had to go on living.]

Heinrich's *herzesêre*, "heartache," illustrates an expected emotion from someone in Heinrich's situation. He contemplates with great vexation whether he has long to live. His displeasure reflects his current state of despair as well as both the fear of his own mortality and the fear that he does not have enough time to rectify his wrongs. The prologue's warning against taking life for granted supports the latter because death can come suddenly to the sinner (AH: 90-110). In fact, Heinrich's anxiety is similar to the allegorical fear with which the wanderer is clothed in the prologue to *Gregorius* (Gr: 113). One can make this comparison because immediately following this passage, Heinrich undertakes acts of charity before he leaves his court (AH: 251-56). Heinrich's actions show that he is aware of God's role in "der sêle heil" (AH: 255) [the healing of his soul]. Interestingly, Heinrich's inner-reflection upon the negative consequences of pain, here, death, is something that does not occur in Hartmann's courtly works.²⁵ This absence of retrospection is not surprising given that contemplation contradicts the impassive attitude towards pain to which the knight adheres. In addition, the knight, who actively participates in inflicting and receiving pain, cannot devote time to the inner-reflection of his own pain and suffering. In the heat of battle, the knight must act, not think. It becomes apparent, that Heinrich's pain, while stemming from his physical condition, is compounded by the emotional conflict embodied in his heart. This contrast between the knight's attitude towards pain and Heinrich's attitude supports the position that Hartmann was exploring a more subjective experience of pain.

The last use of the heart motif occurs when the peasant inquires why Heinrich has not sought a cure for his illness. In this case, the heart is revealed as a source of his pain, or at least the location where his psychological turmoil is stored. In addition, the heart becomes more than the center of the narrative concerning Heinrich's contemplation of pain as was observed above. It becomes the organ that causes him to reveal his suffering openly:

dô holte der arme Heinrich
tiefen sûft von herzen;
mit bitterlichem smerzen,
mit selher riuwe er dô sprach,
daz im der sûft daz wort zebrach. (AH: 378-82)

[Then poor Heinrich sighed from the depths of his heart in bitter pain. He spoke with such sadness that his sighs fragmented his words.]

There are three conceivable explanations for this verbalization of pain. Each reflects the complex nature of Heinrich's pain. First, he does so out of humility before God. This is supported by Heinrich's shame and regret that he did not recognize the power of God's grace in his life. In addition, as Gregorius observed, *riuwe*, "remorse," is a prerequisite for God's forgiveness. Demonstrating remorse openly, as the fisherman did, was expected and socially acceptable. Second, because he has been cast out of society and has lost his social status, the impassive attitude towards pain that was expected of his noble station no longer applies to him. Lamenting his pain, something normally reserved for women, would not make him appear weak or vulnerable as it would to a knight. A third explanation is that the plaintive moan, which is accompanied by bitter pain, reflects not only remorse, but also both his frustration with his situation and his unresolved position towards the meaning of his pain. Scarry lends insight to Heinrich's difficulty when she describes what happens to the individual when he attempts to verbalize his pain. She posits that pain has the power to destroy language and reduce the individual's ability to communicate. She explains that language is often inadequate when considering pain because it lacks any referents. Physical pain is often "not *of* or *for* anything" (Scarry, 4-5, 16-17).²⁶ Here, this destructive power of pain is revealed through Heinrich's moan. It literally "breaks" his word, or speech, when he begins to tell the peasant of his plight: "der sûft daz wort zebrach" (AH: 382) [the sigh broke his word]. At this moment Heinrich has not yet found meaning in his suffering.

Although Heinrich reflects upon the problem of pain, which is expressed in both his emotional and verbal response to it, finding a definitive manner by which to characterize his attitude towards pain remains difficult. This difficulty is partly attributed to the fact that there are only a few instances in the text that clearly reveal his attitude and partly because his actions regarding pain are contradictory. Just when it appears that he has turned away from God, he acts like a remorseful Christian. He bestows his inheritance and wealth upon poorer relatives to improve their situation, gives alms to the poor, and donates money to many churches (AH: 251-56). In addition, after he settles with the peasant family, he appears to become resigned to his situation. His pronounced silence following the first third of the work demonstrates this resignation. Heinrich silently bears his God-given pain for three years until he reveals to the farmer why he is in such a sorry state (AH: 350-69). While this certainly reflects the stoic influence of the Job tale as it was understood in the Middle Ages, Heinrich's aforementioned verbalization of pain represents a turning point in his attitude. It is not long after this that the maiden pleads her case for him to her parents, and surprisingly Heinrich accepts the maiden's offer to sacrifice herself.

Heinrich's attitude towards the maiden represents the most difficult issue to resolve in this puzzle of pain. The narrator does not explain why

Heinrich accepts her sacrifice. This ambiguity is compounded by the fact that Heinrich does initially refuse her offer, but allows himself to be persuaded. The following demonstrates that he struggles to make a decision, but still hopes to be cured, even though he knows that it is morally wrong. At first, he reasons with the maiden by telling her that he would be ridiculed for taking such a course to cure himself:

diz wære der lantliute spot,
 swaz ich mich vür dise stunde
 arzenien underwunde
 und mich daz niht vervienge
 wan als ez doch ergienge. (AH: 944-48)

[I would be the laughingstock of the people all around, given what up till now I have tried in the way of medicines, if this did me no good and my sickness just kept getting worse.]

In addition, Heinrich tells the maiden that although her offer is praiseworthy and demonstrates her goodness, it is ultimately childish and hasty and will be something that she will later regret (AH: 937-38, 949-54). His last argument appeals to her parents' authority. Heinrich places their situation above his pain and states that he should not want to cause suffering to those who showed him mercy: "ich ensol ouch niht ir leides gern / die mir ie gnâde tâten" (AH: 964-65) [I should not demand suffering from those who have always been good to me]. Unaware that her parents have given her permission, he tells her that he will only accept her sacrifice if they are so inclined. In the end, Heinrich is so moved by her show of loyalty that he weeps. But even though he is unsure of his decision to take the maiden to Salerno, he "zwîvelte vaste dar an, / weder ez bezzer getân / möhte sîn ode verlân" (AH: 1004-6) [had very serious doubts whether it were better done or left undone], he cannot escape the temptation to cure himself.

The most puzzling event concerning the maiden is how she causes Heinrich's cure, but not in the expected manner. When Heinrich views her upon the operating table through a crack in the wall, the beauty of her naked body causes him to undergo an inner transformation; his old disposition, that is, his former bitter and rebellious self who wanted to be cured suddenly changes for the better (AH: 1231-40). Heinrich reflects upon his situation and finally comes to the realization that he has acted selfishly by not accepting his God-given pain and by considering the maiden's painful death in his cure. This self-reflection is underscored by the fact that as Heinrich observes the naked maiden, he also scrutinizes himself (AH: 1234). When Heinrich sees his leprous self contrasted with the beauty of the maiden, which is both physical and spiritual in nature, he also finally sees his "sinfulness."²⁷ This observation is supported through Heinrich's inner monologue immediately following his sublime experience:

du enweist ouch rehte waz dû tuost,
 sît dû benamen ersterben muost,
 daz du diz lasterliche leben
 daz dir got hât gegeben
 niht vil willeclîchen treist,
 und ouch dar zuo enweist
 ob dich des kindes tôt ernert.
 swaz dir got hât beschert,
 daz lâ allez geschehen. (AH: 1247-55)

[Since you must die anyway, you really don't know what you are doing, that you do not bear very willingly this wretched existence God has given you. And besides, you do not even know whether the death of the child will cure you.]

Heinrich comes to terms with his mortality. He also learns that the pain that he bears belongs to him alone and should not be transferred to the maiden's body. In fact, it appears that it is the maiden's selflessness, magnified and reflected in her outer beauty, that makes him come to this conclusion. It is at this point Heinrich gives himself entirely to the will of God, just as the maiden was hoping to do in death (AH: 1364c-64f). In fact, he directly expresses this recognition of the importance of God's will in a statement to the doctor telling him to halt the procedure: "gotes wille müeze an mir geschehen! / wir suln si wider ûf lân" (AH: 1276-77) [May God's will with regard to me be done! We shall let her up again]. And in reward for his recognition of the maiden's goodness, for his *bärmde*, "compassion," and *triuwe*, "loyalty," God returns him to both his health and elevated social status (AH: 1364b, 1371-85, 1430-36). In effect, Heinrich learns "Job's patience," and like Job is rewarded for finding meaning in his pain. He learns to accept the will of God.

This chapter concerning the male body in pain in Hartmann's religious works has demonstrated that pain is a powerful force in both Gregorius' and Heinrich's lives. In contrast to earlier studies that examine *Gregorius* and the *Arme Heinrich* from a theological perspective, this section focused on the meaning of body motifs and signs of pain to the works as a whole, while also demonstrating how Hartmann's use of body symbolism reaffirms the texts' religious messages. By analyzing the body in pain, this discussion has shed new light upon the function of pain to the courtly individual in the sacred context. One observes a shift in the use of pain from strictly the secular, courtly setting to the religious context. Each context is characterized by the fact that pain affects, defines, and redefines the individual's subjectivity. In the latter case, however, Hartmann explores a different facet of suffering, the dual nature of pain. Pain is caused by the individual's cultural trespass or sin, which takes the form of bodily corruption. At the same time, pain provides the individual with a means to better his trespass. Through this paradox it has been shown that each

character possesses a different attitude towards pain. Gregorius recognizes its redemptive power and uses it to efface his courtly self in order to atone for his sins, and Heinrich struggles with his pain because it removes him from his coveted position in courtly society. In addition, Heinrich holds onto the tenuous belief that another's pain, the maiden's death, can cure him, but learns that this is a false hope. Heinrich's change in attitude is attributed to the maiden's actions and attitude towards pain. The maiden's (and her body's) role in Heinrich's resolution of his pain points to the importance of the female body in pain in Hartmann's works. In fact, the female body and female experience of pain in relationship to the male experience represent the key to unlocking the complete meaning of pain in Hartmann. The next chapter will explore the phenomenon of pain in the female context. In this case, another attitude towards pain emerges, one that reflects the courtly lady's secondary position and passive role in courtly society. At the same time, it will be observed that pain in the female experience is just as complicated as the male context, sometimes offering the courtly lady a means to gain agency within her marginalized position in society.

Notes

1. Hartmann von Aue, *Der arme Heinrich*, ed. Hermann Paul, 16th edition edited by Kurt Gärtner (Tübingen: Max Niemeyer Verlag, 1996); quotations from this source will hereafter be cited in the text as follows: (AH: line numbers).

2. See Camporesi. In his discussion Camporesi refers to bodily corruption as the incorruptibility of a Saint's or Mystic's body in death.

3. One can circumvent the long debated question of Gregorius' guilt by acknowledging the fact that he considers himself to be guilty of both counts (Gr: 1779-81). For representative studies on this debate, see Klaus Dieter Goebel, *Untersuchungen zu Aufbau und Schuldproblem in Hartmanns "Gregorius,"* Philologische Studien und Quellen 78 (Berlin: Erich Schmidt Verlag, 1974); Volker Mertens, *Gregorius Eremita: Eine Lebensform des Adels bei Hartmann von Aue in ihrer Problematik und ihrer Wandlung in der Rezeption* (München: Artemis Verlag, 1978); hereafter cited in text.

4. Konrad von Würzburg, *Engelhard*, ed. Paul Gereke, 3rd ed. (Tübingen: Max Niemeyer Verlag, 1982), 5148-70.

5. Lawrence L. Besserman, *The Legend of Job in the Middle Ages* (Cambridge: Harvard University Press, 1979), 116-33, fig. 1-18; hereafter cited in text. Also common to these depictions is Job sitting on a dung-heap, which is a clear indicator of decay and decomposition.

6. Volker Mertens, "Noch einmal: Das Heu im *Armen Heinrich* (E 73/B 143)," *Zeitschrift für deutsches Altertum und deutsche Literatur* 104 (1975): 298; hereafter cited in text.

7. For example, while Hallich mentions pain and the *imitatio Christi* tradition, his main focus is upon Hartmann's innovation upon and deviation from the medieval exegesis of the tale. Hallich importantly notes that Hartmann, while most likely aware of Bede's exegesis, departs from the medieval interpretation of the parable. Also see Klaus Dieter Goebel, "Hartmanns Gregorious-Allegorie," *Zfda* 100 (1971): 213-26.

8. Hartmann also innovates upon his French source, *La vie du pape Saint Grégoire ou La légende du bon pêcheur*, Text nach der Ausgabe von Hendrik Bastiaan Sol, trans. and with an introduction by Ingrid Kasten (München: Wilhelm Fink Verlag, 1991); hereafter cited in text as follows: (SG: line numbers). The parable is missing from the Old French version.

9. Christoph Cormeau, *Hartmann von Aue: Epoche—Werk—Wirkung*, 2nd ed. (München: Beck, 1993), 129.

10. Illness as an indicator of sin was common to the Middle Ages through the Bible (Hallich, 44).

11. Fritz Tschirch, "Gregorius der Heilære: Eine Wort und Bedeutungsstudie zu Hartmann's Büßer-Legende," in *Festschrift Josef Quint anlässlich seines 65. Geburtstages*, ed. Hugo Moser, Rudolf Schützeichel, and Karl Stackmann (Bonn: Emil Semmel Verlag, 1964), 238-39.

12. The practice of pouring wine and oil into wounds as a curative measure is common to rabbinical texts.

13. The etymology of the word asceticism points to the so-called "athletics" of martyrs and saints. The Greek *askêsis* literally means "exercise."

14. Ernst H. Kantorowicz, *The King's Two Bodies: A Study in Medieval Political Theology* (Princeton: Princeton University Press, 1957), 238-39; hereafter cited in text.

15. See *Buße*, "penance," in *Lexikon des Mittelalters*, vol. 2 (München: Artemis Verlag, 1983), col. 1130-31; Ariès, 531-33. The gradual development of private penance culminates with the Fourth Lateran Council in 1215. This council officially made penitential rites a less public spectacle and a more private affair.

16. Gudrun Schleusener-Eichholz, *Das Auge im Mittelalter*, 2 vols., ed. H. Belting, H. Borger et al. (München: Wilhelm Fink Verlag, 1985), 2:723-50; hereafter cited in text.

17. Heinz Gerd Weinand, *Tränen: Untersuchungen über das Weinen in der deutschen Sprache und Literatur des Mittelalters*, Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft, vol. 5 (Bonn: H. Bouvier und Co. Verlag, 1958), 25, 30-31; hereafter cited in text.

18. Cf. the Middle English poem of *Saint Erkenwald*, ed. Clifford Peterson (Philadelphia: University of Pennsylvania Press, 1977), 321-36. The power of tears to cleanse an individual's sins was a widely disseminated motif in the Middle Ages. An earlier example is the Saint's legend, St. Erkenwald (circa 630-693 A.D.).

St. Erkenwald's tears fall upon the tomb of a fallen pagan, thereby baptizing him, alleviating his eternal pain, and ensuring his salvation.

19. It is interesting to note that this bodily description deviates from the "formal portrait" tradition typically found in courtly literature. Within this rhetorical tradition the normal order of description was from head to toe. A likely explanation for Hartmann's innovation is that he wanted to emphasize those extremities that would have been affected by travel and that would have exhibited Gregorius' pilgrimage, namely, the legs and feet.

20. Geoffrey Galt Harpham, *The Ascetic Imperative in Culture and Criticism* (Chicago: University of Chicago Press, 1987), 23.

21. This devolution to a pre-civilized existence is also found in Iwein's flight into insanity. However, it is at the instance that Iwein becomes insane that makes the two scenes different. While the body symbolism is similar in each scene, it is the very fact that Gregorius consciously flees the court and is in control of the process of self-effacement, that differentiates the meaning behind Gregorius' suffering from Iwein's. Gregorius hopes to transform his courtly identity, whereas Iwein unconsciously wishes to reconfirm his courtly identity (Matejovski 1996).

22. Rey supports this position and even goes so far to claim that it is impossible to determine how the medieval individual reacted to the averseness of pain (49).

23. Erich Kaiser, "Das Thema der unheilbaren Krankheit im *Armen Heinrich* Hartmanns von Aue und im *Engelhard* Konrads von Würzburg und weiteren mittelhochdeutschen Gedichten" (Ph.D. diss., Eberhard-Karls-Universität zu Tübingen, 1964), 25-26. Kaiser's contribution was to divert attention from the theological aspect of Heinrich's suffering by pointing out the social implications of Heinrich's leprosy. Hartmann does not focus on the individual details of the illness but rather focuses on how Heinrich loses his social status.

24. Peter Wapnewski, "Poor Henry—Poor Job: A Contribution to the Discussion of Hartmann's von Aue so-called 'Conversion to an Anti-Courtly Attitude,'" in *The Epic in Medieval Society: Aesthetic and Moral Values*, ed. Harold Scholler (Tübingen: Max Niemeyer Verlag, 1977), 217-18; hereafter cited in text.

25. The only similar case is when the protagonist is struggling with a different type of pain, one caused by *minne*, "courtly love." For example, when Iwein reflects upon the fact that he has been away from his wife for longer than the prescribed period of time, his heart is so full of loyalty that he is overcome with feelings of remorse (Iw: 3085-92). However, the two types of pain are only connected through the fact that they are caused by emotion.

26. The emphasis is Scarry's.

27. Martin H. Jones, "Changing Perspectives on the Maiden in *Der arme Heinrich*," in *Hartmann von Aue: Changing Perspectives*, London *Hartmann Symposium*, 1985, ed. Timothy McFarland and Silvia Ranawake (Göppingen: Kümmerle Verlag, 1988), 227; hereafter cited in text.

vil wîplîchen si dô leit: The Female Body in Pain

Das Objektmachen: Ist das nicht die Hauptquelle von Gewalt?

[As for turning things into objects: Isn't that the principal source of violence?]

—Christa Wolfⁱ

As with the appearance of pain upon the male body, the meaning of physical pain on the female body is diverse and complex. Whereas men are often the active instruments of pain, women become the objects and subjects of pain; they are victims of pain and experience the consequences that men's violent actions bring to courtly society. And yet, pain may also represent a form of self-empowerment to the courtly lady, an accepted means by which she can openly express herself in a male dominated society that stressed the social importance of a lady's silence in many situations (Bumke 1994, 76).² Another element that adds to the complexity of the female context of pain in Hartmann's works is the fact that the female body in pain appears less frequently than the male body in pain. This does not lessen the significance of female pain in Hartmann. Rather, when the female body in pain does appear, it occurs in contexts that coincide with the courtly lady's gender and womanly nature. The female body becomes the site upon which the lady's passive role at the court is reflected, her emotions are externalized, her social duty as mourner is violently played out, and her spiritual devotion is expressed.

In order to demonstrate these different aspects of pain, this chapter will first explore how the female experience of pain reflects the lady's secondary and oppressed position in courtly society. This facet of pain will be observed in the manifestation of violence against women. Indeed, female pain often represents a violent symptom of the very ideological system that places the courtly lady on a pedestal and objectifies her body. Second, it will be demonstrated that the signs of pain upon the female body and the repertoire of pain expressions from which the courtly lady draws reflect both the disempowering and empowering nature of pain. Third, the social construction of pain will become evident through the fact that physical pain occurs in the context of fulfilling courtly conventions attributed to female gender roles. In the process, it will be shown that women are

associated with suffering and actually become vehicles for its expression. Here, the intricate relationship between a knight's and a lady's pain will become apparent; the lady "verbalizes" pain both literally and figuratively for the stoic knight. In addition, because women are so frequently connected with suffering and are central to and often the source of the conflicts that occur in courtly literature, Hartmann's critical stance towards the abuse of the power of pain in medieval society will again come to the foreground. In the last section of this chapter, it will be demonstrated that Hartmann explores a profoundly female experience of spirituality in the *Arme Heinrich* that is characterized by the conflation of sensuality and pain. In this work, the maiden's willingness to embrace pain and the erotic manner in which her body cures Heinrich reveals that while the line between pain and pleasure is difficult to distinguish in the pursuit of spiritual beauty, this conflation of pain and eroticism reflects the ecstasy that the maiden experiences in this endeavor.

I. WOMAN AS THE OBJECT AND SUBJECT OF PAIN

The female physical body plays a central role in courtly literature. An issue closely connected to the physical body that has been the focus of earlier scholarship regarding the female courtly body is the physical trait of beauty.³ As this chapter will show, beauty is essential to understanding the function of pain within the female experience at the court. Before addressing the role of pain, though, it is necessary to give a brief excursus regarding the function of female beauty in courtly literature. Beauty is one of most important physical characteristics in the courtly ideal system. It is equated with the nobility, goodness, and virtuousness, whereas ugliness is associated with evil and vice (Specht, 134).⁴ For instance, in *Minnesang*, "courtly love poetry," *vrouwen*, "courtly ladies," possess no individuality because their beauty represents a social ideal to courtly culture, the so-called *Schönheitsideal*.⁵ This ideal refers to the harmony between inner and outer goodness, which is reflected by beauty. Bumke points out that the courtly poets drew upon scholastic theology for this notion. The scholastics held that the individual's outer physical appearance mirrors the individual's inner condition. The logic of this belief system explained that beauty became the physical proof for inner goodness (Bumke 1992, 2:422-23).

The description of the female body in courtly literature demonstrates that an integral part of a lady's beauty is the courtly concept of *mâze*, "measure." Courtly poets held that this important virtue is reflected in the well-proportioned nature of the woman's body in relationship to her exquisite and beautiful body parts. The emphasis upon describing the lady's beauty also reflected the great amount of grooming that the courtly lady undertook. Courtly *zuht* and *hövescheit*, "discipline" and "civility," called for this social more and taught the noble lady to make herself beautiful so

that she could maintain the social ideal that she embodies. The ideal of measure is also reflected in the restrained manner in which the poets described the female physical body. Often, the body is fragmented and the description is limited to one or two body parts (Tervooren, 173), like the lady's *roter munt* (K: 1819), "red mouth," or "ir hende vil wîze" (Er: 355) [her very white hands], both which possess an erotic connotation. The red mouth was to be won and then kissed by the suitor, and there are many depictions in courtly love literature that emphasize the sensuous form of the ladies hands used to hold the lover.

Furthermore, the description of the lady is often even partially "removed" from the body by using adjectives, similes, hyperboles, synecdoche, metonymy, and other rhetorical techniques. These poetic effects sublimate any overt sexuality that would have otherwise undermined the virtue system of courtly culture as well as heighten the meaning behind the particular part or area of the body. For example, when Erec sees Enite for the first time, the narrator describes her by mentioning her praiseworthy *lip* (Er: 323), "body," but not through the parts of her body that comprise her whole. Instead, the reader/audience receives their image of Enite mediated only through similes that refer to the white color of her skin. Enite is "wîz alsam ein swan" (Er: 330) [white as a swan], and is like the "diu lilje, dâ si stât / under swarzen dornen wîz" (Er: 337-38) [a lily, when it stands white among black thorns]. The color white stands in contrast to the dirty and torn clothing she is wearing, which accentuates not only her physical beauty, but more importantly her inner *guote*, "goodness," innocence, and virginity.⁶

The function of a lady's physical *schœne*, "beauty," is not limited to her inner virtues. The ideal of female beauty contributes greatly to the tension that propels the content of courtly literature. This tension is created through the erotic portrayal of the female body and the conflicts that occur because of the power of *minne*, "love" (Lassahn, 88-133).⁷ For instance, the knight sets out on a dangerous adventure and takes part in violent battles in order to win and demonstrate his *minne*, *triuwe*, "loyalty," and *stæte*, "constancy," for a beautiful lady. A lady's beauty can therefore both encompass her inner being and her influence upon men and their actions (Smits, 2). Physical beauty incites love and all of its consequences, whether positive or negative, for the often hapless man. An example of a positive consequence is how the knight may draw upon a lady's physical beauty in battle to give him inner strength, as both Erec and Mabonagrîn do in the Joy of the Court episode (Er: 9169-87). However, a lady's beauty is also the source of conflict in courtly literature. The Sparrowhawk adventure stands out in this regard because it centers around the lady's beauty, and the winner of this contest can claim that his lady is the most beautiful in all the land (Er: 676-89).

A lady's physical appearance can also cause the knight pain. The pain that the lady's beauty and ensuing *minne* cause the male suitor has been well documented in scholarship that deals with courtly love (Schnell 1985). In Hartmann this proves to be no different. In the *Klage*, the male body experiences great physical pain as a result of a beautiful lady, literally "durch ir lîp" (K: 10)⁸ [through her body]. The male body metaphorically bleeds because of the strong unreciprocated desire that has been awakened: "mir bluetet noch diu wunde" (K: 1676) [the wound is bleeding still]. In *Iwein*, the power of love that Laudine's beauty awakens in Iwein is personified in *vrou Minne*, "Lady Love," and is described in violent terms that normally appear in the context of battle. And yet, Lady Love binds Iwein and causes him a wound that is unlike any other that he would suffer in battle. In fact, this wound does not heal as a wound inflicted by a sword or spear would after a doctor's care. Instead, this type of wound becomes even deadlier if a doctor treats it (Iw: 1537-56). Later, Lady Love is given as the cause of Iwein's insanity after he breaks his oath with Laudine (Iw: 3251-56). This connection of beauty, love, and ensuing pain is also reflected in Hartmann's negative and innovative reaction to the long tradition of *Hohe Minne*, "High Love," songs. These songs usually depict the male suitor's total idealization of the lady and his *Fernliebe*, "painful and unrequited love."⁹

When further analyzing the function of female physical beauty in courtly literature, it becomes apparent that just as courtly ladies are the objects of desire and the cause of pain to the suitor, women are also the objects of pain. In essence, the objectification of a lady's body leads to conflict and its two symptoms, violence and the infliction of pain. This circle of violence can be divided into two halves. In the first half of the circle, a knight who does not adhere to the courtly guidelines of measure will stop at almost nothing to acquire his object of desire. Three examples suffice to demonstrate how the lady is treated as an object and how violence occurs because of this objectification. First, in each of the robber knight sequences, as the robbers divide the loot before they attack Erec, there is one robber knight who wishes to claim the beautiful Enite as his own, because he was the first to see her (Er: 3190-3214, 3320-35). Second, the unnamed count who takes in Erec and Enite after their arduous journey through the forest observes Enite's *wætlîcher lîp* (Er: 3759), "beautiful body." This causes him only to think of how he can win her from Erec (Er: 3669-74), which includes using subterfuge and taking her by force. The last case reveals how a man's objectification of a lady can supersede his social obligations to a lady in need. Albrecht Classen has noted that after Oringles prevents Enite's suicide, he first concentrates on the fact that she is the most beautiful image he has ever seen, "daz schoeniste bilde / daz . . . / ie mannes ouge gesach" (Er: 6164-66) [the most beautiful creature . . . that a man ever laid eyes on], before turning his attention to Erec lying on the ground. Oringles'

actions reveal he is incapable of sympathy. He only concentrates on how the situation can benefit him.¹⁰ Enite represents not only an object of desire to Oringles. Judging by the discussion with his vassals, she also presents him with an opportunity to gain a countess for his land (Er: 6186-6210). These examples are telling because in each instance the male gaze, or the act of looking at the female body, either leads to the infliction of pain or to the intentional disregard of female suffering.

In the second half of this circle of violence, one observes that courtly ladies endure the effects of pain because they are the objects of its force. For example, after having lost himself in his love for Enite, Erec causes Enite to suffer when he tests her loyalty by forcing her to be silent under the threat of death (Er: 3093-3105), requiring her to act as his page, and withdrawing all of his affection (Er: 3266-90). One observes Oringles openly chastising and hitting Enite because she does not comply with his will (Er: 6515-24). The dwarf Maliclisier needlessly slashes Ginover's handmaiden across the head and hands (Er: 53-59). Gregorius' father is overcome by temptation and forces himself upon his sister, impregnating her in the process (Gr: 323-99). One can see that the subservient and secondary position of women in courtly society is reflected in the fact that they are subjected to physical violence at the hands of men. Violence towards women is common to courtly literature and does not appear to contradict the ideal of honoring the courtly lady (Bumke 1992, 2:464-66; Elias, 2:114-15). When Hartmann depicts female suffering within the context of the refined and civilized life of the court, it becomes apparent that he criticizes the female condition in medieval society.

Courtly ladies are also the subject of pain in Hartmann's works. They are left behind to deal with the consequences of men's power struggles. More often than men, women are the victims of the violence and battle that surround the court. While the knight risks life and limb to increase his honor, it is his lover who remains behind with almost no afterthought on the knight's part as he rides off for adventure or into battle. Laudine learns this difficult lesson when Iwein compromises the safety of her kingdom by breaking his oath to return from tournaments after a year's time. Another stark instance for this is Enite's strong emotions as Erec enters the *Joie de la curt*, "Joy of the Court," adventure. She begins to weep and expresses great distress at his going because she rightly fears for his life. Erec tells her that she is weeping prematurely for him, and she should "not worry" until she observes him with the signs of battle that demonstrate that he has been mortally wounded, until he is covered in blood, appears with a shield hacked to pieces, or his helmet is cut asunder (Er: 8845-48). He tells her "dannoch hetet ir guote zît" (Er: 8850) [(t)hen you would have plenty of time]—"plenty of time" to weep. Furthermore, Erec rationalizes the situation by telling Enite that "this is a battle," and by asking her to be strong

for him because it is her love that makes him brave and helps him to prevail in battle (Er: 8860-73).

Unlike Hartmann's knights who suffer pain as a result of carrying out their social duties or from breaking social convention, courtly women experience pain because of the male pursuit of glory, social betterment, and desire. The dire situation of the following female characters demonstrates that courtly women are victims of male conquests: Laudine is left without a protector after Iwein has killed Ascalon at the adventure at the fountain; Cadoc's lover is left helpless after the giants have taken him captive; the Lady Narison is fortunate that Iwein is present to defend her kingdom from Count Aliers; and Gregorius' mother's kingdom is besieged by a duke who wishes her hand in marriage. In addition, the *vreudenlôse schar* (Er: 8353), the eighty widows dressed in black in the Joy of the Court episode as well as the three hundred maidens that are held ransom by the two giants in *Iwein* (Iw: 6186-6405), underscore how women may actually form a sub-community of suffering, a social body in pain within the pomp and refinement of the court.¹¹

The widows at Brandigan demonstrate how women are left to deal with the loss of their lovers collectively. It is through examples like this that the social construction of the medieval attitudes towards female suffering can be observed. This cultural attitude reflects how pain is both an expression of male power and conversely the lack of female power. Women felt profoundly the devastating consequences of battles and could do very little to prevent the death and suffering that ensued. The fact that these consequences of violence were commonplace and acceptable to courtly society in Hartmann's literature is demonstrated through King Arthur's attitude towards the eighty widows. He is impressed by the manner in which they all mourn and attributes their suffering to the fact that they are "wîplich und guot" (Er: 9940) [womanly and good]. In fact, he enumerates the courtly virtues of *stæte*, "constancy," *triuwe*, "loyalty," *zuht*, "discipline," *tugent*, "virtuousness," and *güete*, "goodness," to assign meaning to their suffering (Er: 9931-42). Arthur's observation is important because it demonstrates that a courtly lady's identity is in part defined by how she dutifully endures the pain of her lover's death. In contrast, the three hundred maidens' situation reveals that women were subjected to captivity if their lord lost in battle and offered a tribute in return for his life. The ladies embody this *zinsgeben* (Iw: 6377), they are literally the "ransom," and suffer great pain by performing menial labor. They weave, sew, endure poor clothing not worthy of their social status, and are forced to eat poor food, which leaves them "mager unde bleich" (Iw: 6212) [emaciated and pale]. This and the previous example demonstrate how the knight's and lady's pain are invariably interlinked; just as pain and death can threaten the knight's social position and identity, the same pain threatens the lady. Moreover, her lover's pain becomes her pain. As the next section

concerning the female anatomy of pain will show, the courtly lady's suffering actually has a significant function in courtly culture. She dutifully expresses suffering for her lover both verbally and physically.

II. IR HERZEN SÜFT DAZ WORT ZEBRACH: THE FEMALE BODY AS A MEDIUM FOR EXPRESSING PAIN

In contrast to male suffering, courtly ladies openly express pain and are left to deal with its consequences. Unlike knights who stoically endure pain and accept it as a part of their active position in society, courtly ladies are expected to exhibit emotions when they experience pain. This most often occurs in the context of the public lament for which the courtly lady is socially responsible. There are, however, other instances that demonstrate that pain is a private female matter. As this section will demonstrate, these social constructions of pain are found in the communicative function of the lady's voice and body and the lady's vocalizations of pain. The most common female anatomy of pain, like the mouth, hands, head, eyes, chest/breasts, the condition of the lady's bodily extensions (clothing), as well as the signs of pain that appear upon the female body also reflect the social construction of pain. By analyzing the female anatomy of pain, it will be shown the courtly lady's body becomes the site upon which the knight's pain is both mirrored and externalized. At the same time, pain represents a means of agency and "self"-control to the lady within the male-dominated courtly society. The courtly lady uses the most readily available symbols, her body and physical pain, that exist in her socio-cultural setting and conform to her prescribed gender role at the court to express and act out her limited ability to take an active part in society.

A. Mouth/Voice

While the term *munt*, "mouth," signifies both a lady's and a knight's beauty and sensuality, Hartmann also designates the mouth as the body part for eating as well as a metaphor for laughing, smiling, lamenting, and speaking. Recent Hartmann scholarship has focused upon the function of the female voice, discussing to what extent women's speech and silence reflect the lady's position in courtly culture. This research imbues the female expression of pain with more meaning. Patrick M. McConeghy discusses how courtly ladies use female communicative strategies common to hierarchical societies; that is, they maintain their social status by speaking carefully or remaining silent as the situation requires.¹² Classen reveals how female speech is important to maintaining social order at the court. He posits that Enite's development from pronounced silence to the active use of her voice shows the importance of woman's speech to the well-being of society (Classen, 40-42). Jean Godsall-Meyers builds upon these studies and shows that Enite's efforts in speaking represent a complementary form

of pain to Erec's *arbeit*, "travail," which enables her to reestablish her honor as a married woman.¹³ The present study provides a missing link in this research by demonstrating that female speech, silence, and pain often exist in a cause and effect relationship. One finds that women remain silent in public and do not "fully speak," the one exception being Queen Ginover, unless the speech revolves around emotion, primarily pain and suffering. In fact, the female expression of pain, both verbal and physical, represents a great part of female communication in Hartmann. The courtly lady productively uses her voice and body to express both her own pain and her stoic lover's pain. Moreover, the causal relationship between pain and the lady's speech or silence becomes evident when one considers that the male power to inflict pain is used as a means to attempt to silence the courtly lady.

The courtly lady's silence represents an accepted form of social control. This becomes evident when one considers Enite's initial reaction to the social body's insult that she is to blame for Erec's neglect of his courtly duties. Enite fears that she will lose his love if she speaks out and because of this "si begunde dise swære / harte wîplîchen tragen" (Er: 3009-10) [(s)he bore this pain in a womanly fashion]. Although it pains her, she remains silent. Enite's forced silence as she and Erec ride out for adventure also reflects social control. Erec demands that she remain silent during their journey under the pain of death:

mit selher rede er ûz reit
 und gebôt sînem wîbe
 niuwan bî dem lîbe,
 der schœnen vrouwen Ênîten,
 daz si muoste vûr rîten,
 und gebôt ir dâ zestunt
 daz ze sprechenne ir munt
 zer reise iht ûf kâeme,
 swaz si vernæme
 oder swaz si gesæhe. (Er: 3093-3102)

[With such instructions he rode out, ordering his wife, the beautiful Lady Enite, upon penalty of death, to ride out ahead, and he ordered her at the same time not to open her mouth to speak during the journey, no matter what she heard or what she saw.]

Enite's silence reflects her submissiveness to Erec in marriage. This observation is supported by the narrator's comment that Enite suffers in a womanly fashion, in silence, even though Erec forces her to act in an unwomanly fashion as his page: "vil wîplîchen si dô leit / dise ungelernet arbeit" (Er: 3280-81) [In a most womanly manner she endured this unaccustomed hardship]. At the same time, she demonstrates her loyalty and love by intermittently breaking her silence. In doing so, Enite positions

Erec's well-being before herself by placing herself in danger five times. Carefully weighing the consequences, she warns him twice against the approach of the robber knights (Er: 3167-89, 3378-83). She openly speaks with the unnamed count, tricking him in order to protect Erec (Er: 3940-47). Later she warns Erec of the hostile approach of the count and his men (Er: 4147-49). And as they approach Guivreiz she does the same (Er: 4319-22). In almost every instance, Erec admonishes Enite for breaking her oath of silence. But as Godsall-Meyers has pointed out, even though Enite must fall back into silence, her well-placed words demonstrate that Enite's voice is as important as Erec's actions in battle, her speaking out protects Erec from bodily harm (Godsall-Meyers, 62, 66).

The most striking example for man's use of pain in the attempt to take away the lady's voice is Oringles' treatment of Enite after Erec's apparent death. When Oringles attempts to convince Enite of his plans to make her his bride, she responds in an emotional manner and tells him that she will never comply with his will. Oringles egoistically attributes Enite's expressive sorrow and defiance to her womanly nature. He explains to his knights that he has the situation well in hand, and that one should not criticize a woman for acting this way because if one gives her time she will come back to her senses:

'diu wîp suln reden alsô.
dâ von man irz niht wîzen sol:
si bekêret sich wol
von ir unmuote.
ich bringez wol ze guote.' (Er: 6303-7)

[Women will talk like that. One should not chide her for that. She will surely get over her distress.]

But Oringles does not follow his own advice. After arriving at his court, he can only think of Enite's beauty, and grows impatient with her sorrow and defiance of his will. His impatience culminates when Enite, hoping to join Erec in death, provokes him to hit her. He does so with such force that it causes her to bleed: "er si mit der hant sluoc / alsô daz diu guote / harte sêre bluote" (Er: 6521-23) [he struck her with his hand such that the good lady bled profusely]. This violent act does not deter Enite from speaking against his will and acting against his desire. After she does not comply to his demands, he hits her again upon the mouth: "der rede treip si sô vil / unz er si anderstunt / sêre sluoc an den munt" (Er: 6577-79) [She continued speaking so long until he once again struck her severely on the mouth].

Enite's mouth as a target of Oringles' aggression is important for three reasons. First, this is only one of two scenes in which blood appears in the context of women and pain in Hartmann's courtly works. The appearance of blood indicates physical pain, but more importantly acts as a signifier

for the impropriety of Oringles' actions. This observation is supported by the strong disapproval from the members of Oringles' court:

beide stille und überlût
 sô dûhtez si alle geliche,
 arme unde rîche,
 ein michel ungevuoge.
 ouch wizzenz im genuoge
 under sîniu ougen:
 die andern redtenz tougen,
 ez wære tœrlîch getân
 und er mœhtez gerne lâzen hân. (Er: 6525-33)

[All present, in a similar fashion, both in their thoughts and in their words, found this to be very uncouth. Several reproached the count severely to his face. The others said secretly that it was a foolish thing to have done and that he should not have done it.]

But the social body's admonishment does little to stop Oringles' violent behavior. He explains that it is his right to treat his bride any way he wishes (Er: 6539-48). Oringles' authority is underscored by the manner in which he silences everyone at the court (Er: 6549). Hartmann also inverts the metaphorical content of "the rose colored mouth" motif, which normally remains silent in public and embodies the lady's sensuality and beauty. Here, the lady's mouth does not represent an object of desire and passivity, but rather reflects Enite's voice intruding into the man's realm of authority. In fact, Oringles recognizes the power of Enite's voice and attempts to silence Enite when he strikes her upon the mouth. Oringles' actions demonstrates a moment in *Erec* in which Hartmann mirrors the violent reality that women often faced within the medieval institution of marriage and their lack of agency without a secure position at a court.

It is important to note that the precarious position of women in medieval society is well documented. Arno Borst discusses how the husband in medieval marriages ruled over his wife and possessed the right to hit her in order to discipline her.¹⁴ Borst's observations are supported by the French medievalist Dominique Barthélemy, who points out that although both egalitarian and hierarchical aspects characterize the medieval relationship between husband and wife, the lady was expected to subject herself freely to her husband's will.¹⁵ Lastly, Bumke explains that because marriage was such an important means for a family to increase its political prestige and because there were a greater number of women than men in medieval society, many women could not be married. These women served no useful political purpose and were therefore sent to monasteries (Bumke 1992, 2:534-35).

Although Oringles wields the male power to inflict pain and attempts to use it to persuade Enite of his dominance, she turns to a form of pain

associated with and socially acceptable to the female gender in order to free herself from his tyranny. Again, the mouth plays a paramount role in the body symbolism to which Enite turns. She refuses to eat, even after Oringles drags her to the table and attempts to force her (Er: 6378-6434) (Godsall-Myers, 63). But Enite is firm in her resolve to starve herself. She promises not to eat unless her dead husband eats first: “‘bî dem eide geloubet daz, / in mînen munt kumt nimmer maz, / mîn tôter man enezze ê” (Er: 6512-14) [On my oath believe me: food will never cross my lips unless my dead husband eats first]. Enite’s rejection of food is parallel to the practice of fasting, used by many female medieval mystics as a form of “self”-control.¹⁶ Although male ascetics also practiced fasting, holy women rejected food because this coincided with the perception of their gender in medieval society. Because the female body was associated with food and nourishment, fasting became the basis for female piety (Bynum 1987, 294). The hypothesis that Hartmann depicts this practice through Enite’s actions gains more substance when one considers a similar case in *Gregorius*. In this instance, Gregorius’ mother turns to fasting to cleanse herself of the sin of incest. She renounces all worldly pleasures, renounces marriage, partakes only of bread and water, deprives herself of sleep, and prays at every opportunity (Gr: 890-98, 1918-21).

Taking Enite’s rejection of food into consideration, combined with her embrace of Oringles’ physical abuse, one finds that the two forms of pain are parallel to the philopassianistic attitude towards pain that the medieval ascetic possesses. This attitude is observable in Enite’s joyous disposition while Oringles abuses her:

von dem slage wart si vrô
und ouch des tages nie mê wan dô.
wâ si die vreude möhte nemen?
daz muget ir gerne vernemen,
wan slege tuont selten iemen vrô.
ir vreude schuof sich alsô:
si wære gerner tôt gewesen
tûsentstunt dan genesen. (Er: 6552-59)

[S]he was pleased, and more so than at any time that day, by the blow. Where did her joy come from? You might like to hear this, for blows seldom make anyone happy. Her joy came about in the following way: she would have preferred a thousand times over to be dead than alive.]

This positive attitude towards pain is reminiscent of Gregorius’ state of mind when he hopes that the fisherman will beat him (Gr: 2829-34). The difference between the examples from *Gregorius* lies in Enite’s secular motives. Unlike the spiritual motive behind Gregorius’ and his mother’s pain, Enite utilizes pain first to create space for herself within Oringles’ stifling presence and unyielding demands. Second, she hopes to free herself

entirely from the prospect of spending the rest of her days with Oringles and join Erec in death: “[si] wânde den tôt gedienen mite” (Er: 6569) [She hoped to earn her death thereby]. Moreover, Enite deobjectifies herself by taking control of her own body. By refusing any food and causing Oringles to hit her, she manipulates a situation in which a lady normally would possess little power. She takes Oringles’ abuse of power to inflict pain and makes the pain her own, a tool with which she can demonstrate her devotion to Erec.

As the above discussion reveals, when a courtly lady breaks her silence, it primarily occurs in a crisis. In addition to protecting her lover from pain and showing defiance, the lady most commonly uses her voice to vocalize psychological pain. The following vocalizations of pain and distress appear in connection with courtly ladies: *sûft*, “moan,” *siuften*, “to moan,” *schrîen*, “to scream,” *schrê*, “scream,” *wüefen*, “to cry/lament/scream,” *wuofe*, “cry/lament/yell,” *wê*, “alas/woe/oh dear,” *ouwê*, “alas,” and *weinen*, “to cry.” These expressions of pain lend credence to Scarry’s observation that pain has the power to negate language and reduce it to primordial screams and moans (Scarry, 4-5, 14-15). This breakdown in language is common to the courtly lady’s experience. When Enite laments Erec’s apparent death, her voice reveals the great psychological distress she feels at her loss. She is so stricken with grief that her voice breaks in two as it undulates up and down:

sich teilte dô besunder
von des jâmers grimme
rehte enzwei ir stimme,
hôhe unde nidere. (Er: 6077-80)

[From the fury of her misery her voice broke right in two, into tones high and low.]

However, she expresses her grief “mit klegelîchem munde” (Er: 6086) [with a lamenting voice] in a long and complex monologue preceding her suicide attempt. Her emotional speech rings throughout the forest and echoes back to her to no avail (Er: 5746-54, 6081-82). These echoes possess important functions in this scene. They embody the expression and heighten the effect of her suffering (Bang, 315). They reflect the breakdown of language that accompanies suffering; no one is present to hear the content of surrender in her long lament. And just as it appears that Enite will despair, they open up a channel of communication between the lady in distress and her future rescuer, Oringles. Ironically, it is her very cry of distress that draws Oringles to her and prevents her suicide (Er: 6138-56).

In fact, a knight saving a lady in distress is a common topos in courtly literature, and the auditory cue of crying is associated with this motif of helplessness.¹⁷ For instance, in a parallel scene to Enite’s lament Erec hears

Cadoc's lover calling for help in the distance (Er: 5296-5301). As he approaches he can tell by the timbre of her voice that she is in distress:

des endes huop sich Êrec
 durch rûhen walt âne wec
 unerbûwn strâze,
 wan daz er die mâze
 bî des wîbes stimme nam,
 unz daz er rehte dar kam
 dâ si von klage michel leit
 in dem wilden walde erleit. (Er: 5313-19)

[Taking his direction solely from the woman's voice, he set off in that direction through dense, roadless forest on an uncleared path until he came right to the place, where she, wailing, was suffering great sorrow in the wild forest.]

In this instance, Cadoc's lover's vocalizations give voice to Cadoc, who is too weak to scream (Er: 5419-20). In addition, the painful cry from a lady in need is powerful enough to "raise the dead." Enite's "ouwê, lieber herre, ouwê!" (Er: 6605) [alas, dear lord, alas] awakens Erec from his deathlike slumber as he lies in state at Oringles' court: "als er erkande ir stimme, / ûf spranc er mit grimme / und rûschte vaste under sî" (Er: 6614-16) [When he recognized her voice, he jumped up furiously and stormed in among them].

Enite's lament points to a significant female gender role in courtly literature. Urban Küsters' observations regarding female suffering at the court are useful in this context. He shows that one of woman's primary roles in courtly society is to suffer openly and demonstratively, especially in the context of collective or private mourning.¹⁸ Thus, a woman's suffering is meant to stand in stark contrast to the joyous world of the court. In fact, Hartmann rarely associates suffering with Arthur's court. Instead, suffering in conjunction with mourning is present at smaller courts that occupy a position on the edge of the ideal Arthurian sphere. It is important to emphasize that the social body expects the courtly lady to use her "voice" publicly when she attends to matters of mourning. Gerd Althoff's recent discussion of the connection between courtly convention and emotion in the context of crying imbues this female gender role with more meaning. He posits the historical probability that lamentation possessed a political, ceremonial, and demonstrative function for the nobility at the court.¹⁹ But as Helmuth Plessner pointed out in a much earlier study, it is difficult to discern between pure emotion and encoded gesture because emotion can belong to the repertoire of body language according to custom, ceremony, or ritual.²⁰

Though Althoff's entertaining idea is difficult to prove, it may find credence in self-reflexive texts like Hartmann's that reveal the motivation

behind the individual's tears. A case in point is the manner in which Laudine mourns Ascalon's death (Iw: 1454-75). Certainly, Laudine mourns with emotion but there is an element of duty and convention present in this scene. It is representative of the *Totenklage*, "lament" (Weinand, 85). Convention is reflected through the repeated gestures: she hits herself, tears her hair (Iw: 1310-11),²¹ and makes a sorrowful statement of irreparable loss in front of the members of her court (Iw: 1454-75). Furthermore, Laudine *must* lament, because as a woman and as queen this gesture belongs to her social obligations to the court, a statement that Ariès supports when he discusses the role of mourning at the medieval court (Ariès, 84). Lunete's comments and advice to Laudine after the funeral in the privacy of their chambers provide conclusive evidence:

sî [Lunete] sprach 'nû sol man schouwen
alrêst iuwer vrûmekheit
dar an daz ir iuwer leit
rehte und redelîchen traget.
ez ist wîplich daz ir claget,
und muget ouch ze vil clagen. (Iw: 1796-1801)

[The girl (Lunete) said, 'Now at last people shall see your excellence in the correct and proper way in which you bear your sorrow. It is womanly of you to lament, and you may even lament too much.']

If Laudine had not wept at all this would have been an affront to the social body of the court that was loyal to Ascalon and would have weakened her already precarious situation. This is why Lunete describes her mourning as "rehte und redelîchen" (Iw: 1799) [correct and proper]. The last line of the above passage also points to a practical matter, demonstrating that the courtly ideal of *maze*, "measure," also applies to mourning and that Laudine takes seriously. Lunete advises Laudine that she should not let her emotions take over and to "weinet niht mêre" (Iw: 1929) [cry no more] and find another suitor because she has no protector for her *lant* (Iw: 1824), "country," or *êre* (Iw: 1825), "honor." The fact that Laudine quickly puts her sorrow behind her and decides to take Iwein's hand in marriage shows not only how important a protector is, but also how ceremonial public lamenting can be.

Lunete's discussion with Laudine demonstrates that while women are expected to openly lament in the context of mourning they also resolve matters of suffering in private amongst themselves. A further instance for this is when Ginover and Enite withdraw to the queen's private chambers where Enite is free to complain about the inexplicable form of suffering that Erec is causing her:

dâ wart vil wîpliche
von in beiden geklaget,
vil gevragt und gesaget

von ungewonter arbeit
die vrouwe Ênîte erleit. (Er: 5107-11)

[There they both lamented matters, as women are wont to do, and there was much asking and telling about the unaccustomed hardships Lady Enite had suffered.]

This scene is important to understanding the courtly woman's experience of pain. It demonstrates that it is not the woman's place to question her husband in public, even if he is causing her pain. This scene also shows that courtly women created "free" spaces for themselves where they could support each other in the face of pain caused by men. The sympathetic manner in which Ginover consoles Enite within the comfort of her chambers indicates the sanctuary that such female private spaces provide (Er: 5112-15). And just as Ginover takes care of her, Enite is conscious of her social duty to console another lady in distress when she comforts Mabonagrîn's lover in her tent after he has been defeated (Er: 9699-9715). A last example of female private space is when Ginover relieves the eighty widows from Brandigan of their suffering by taking them to the comforts of her private quarters (Er: 9905-9).

B. Eyes and Heart

The courtly lady's eyes function similar to the female mouth in the context of pain. Within Hartmann's system of body symbolism of pain, eyes externalize the inner-pain that emanates from the medieval locus of emotion, the heart. As Schleusener-Eichholz points out, the eyes were considered to mirror the soul in the Middle Ages, and the soul was thought to be housed in the heart (Schleusener-Eichholz, 723-50). The connection between female eyes, emotion, and the heart is demonstrated by the painful fear that Gregorius' mother expresses in her eyes when she reveals her pregnancy to her brother. The pain that she experiences literally comes from her heart and manifests itself in her eyes:

nû begunde si dâ von
siuften von herzen.
den angestlichen smerzen
erzeicte si mit den ougen. (Gr: 430-33)

[From her heart she now began to sigh, and her eyes revealed anguished pain.]

While the lady's *jâmervarwen ougen* (Er: 8345), "red eyes," signify her pain, the most common instance for the externalization of inner pain in Hartmann is the physical presence of tears. In fact, courtly ladies are depicted weeping more often than knights. When the knight openly sheds tears, it occurs in the context of remorse, penance, departure, or to show sympathy for those whom he defends (Weinand, 35-36, 48-49, 70).

Significantly, the knight only cries when his strength is not undermined. The observation that weeping is not acceptable to the male gender is supported by the fact that the knight is often admonished for weeping in a womanly fashion.²² Because Hartmann associates women with emotion, the range of meaning for a lady's tears is much greater than the man's. Not only does the courtly lady shed tears in the context of mourning, she weeps to demonstrate joy, shame, humility, and concern for her knight.

A lady sheds tears because of psychological pain that she experiences. This most often occurs in the context of a lament. One need only consider the tears that Enite and Laudine shed when they mourn their lovers. A lady may also shed tears because she feels shame. A case in point for this is the three hundred maidens that Iwein observes weaving and sewing. When they notice that he has observed their suffering, they become so ashamed that they begin to weep. Their psychological distress is underscored by the physical presence of the tears rolling down their cheeks onto their clothing:

in tete diu schame also wê
daz in die arme enpfielen,
wan in die trähene wielen
von den ougen ûf die wât. (Iw: 6224-27)

[Their suffering was now much greater, for they felt such shame that their arms fell, and tears welled up in their eyes and fell onto their clothing.]

In addition, when the lady weeps, Hartmann often emphasizes the emotional distress that she feels by accompanying tears with other bodily signs of psychological distress. The skin of the weeping lady becomes *riuwevar* and *schamerôt*, "red," or conversely becomes *bleich*, "pale." In this particular scene the courtly ladies blush with shame and their eyes become sad and wet because Iwein offers his service to them (Iw: 6299-6300).

Unlike the knight who often shows no emotion when facing potential pain in battle, the lady openly expresses her distress at the knight's danger through tears. For instance, Enite weeps before Erec enters the Joy of the Court adventure. Her concern is so great that tears literally rain out of her eyes: "nû enwart vrouwen Êniten / sorge nie mê sô grôz: / der regen ir von den ougen vlôz" (Er: 8657-59) [Now Lady Enite's worries had never been so great. Tears flowed like rain from her eyes]. The tears that Enite sheds for Erec are reminiscent of the eighty widows' distress when they hear of Erec's wish to battle Mabonagrîn: "daz bluot ir hiufeln entweich: / dô wurden nase und wengel bleich. / daz machete in der ougen regen" (Er: 8318-20) [The blood drained from their cheeks. Their noses and cheeks grew pale. Their tears caused this]. The courtly lady also weeps because of the pain that the knight experiences. After Erec and Guivreiz battle, Enite is glad that Erec is victorious, but she weeps because of the wounds he has suffered: "nû was si ir mannes siges vrô: / sîn wunden weinde si aber dô"

(Er: 4504-5) [She was pleased about her husband's victory, but she wept because of his wounds]. One of the virgins who cures Iwein of his insanity also sheds tears of concern when she observes him in such a weak condition (Iw: 3387-94). Both tears of concern and distress embody the lady's inner goodness and loyalty to the knight. The symbolic quality of this bodily fluid running onto the lady's body, clothing, and even those around her functions much like the presence of blood upon the knight's body. Tears externalize the psychological pain she experiences because of the knight's suffering and embody the sincerity of her emotion.

Just as women's tears demonstrate an expression of emotion not permitted to courtly men, so does the lady's heart. In fact, the heart is often present when the lady experiences pain. This also occurs in the case of the knight, but is limited to the pain that the knight experiences at being separated from his lover. When Gregorius' father undertakes a crusade to do penance for the sin of incest, he becomes so overwhelmed with *herzeleit* (Gr: 845) and *herzeriuwe* (Gr: 852), "heartfelt suffering," that he dies. Hartmann underscores the extremity of the heartfelt pain Gregorius' father experiences by describing his body as falling into state of organic decay before death takes him: "alsus dorrete im der lîp" (Gr: 841) [And so his body wasted away]. In contrast to the male heart, the pain embodied in the female heart possesses a variety of meanings. One telling example for the relationship between the lady's pain and her heart suffices to demonstrate the multivalent nature of this type of pain. Soon after Gregorius' mother has set Gregorius out to sea, the narrator describes three types of pain that she bears in her heart and emphasizes that just one of these pains would have been a lot to endure for most ladies (Gr: 805-9). First, she suffers from the sin of incest that she committed with her brother. Second, she feels the negative effects of her recent childbirth, which Hartmann describes in terms of *siechtuom* (Gr: 813), an "illness." Third, she is pained by the fear of not knowing what the future will bring her son (Gr: 810-22). In addition, she soon experiences a fourth type of pain when she learns of her brother's death (Gr: 823-30). In effect, by categorizing Gregorius' mother's heartfelt pain, the narrator provides his audience with a list of pain common to the female experience and gender role at the court. The lady may suffer from moral failing, from the pain and concern that coincides with motherhood, and from the distress that her lover's death brings.

The heart is not only the locus of pain in the lady, it also causes painful emotions to surface upon the female body. An especially poignant example is Laudine's pain at Ascalon's death. The pain from her heart is expressed with both her voice and her body: "ez erzeigten ir gebærde / ir herzen beswærde / an dem lîbe und an der stimme" (Iw: 1321-23) [Her demeanor as well as her voice revealed the sorrow in her heart]. And as the next section will explore, the lady's inner pain does not just passively manifest

itself upon the body because of the physiology of emotion. The lady actively uses her hands to inflict pain upon different parts of her body in order to express her feelings of pain, distress, and despair.

C. Hands, Head, Hair, and Chest/Breasts

The hand is an important body part in Hartmann's system of female body symbolism. In contrast to the knight's hand, which embodies his active and instrumental role in courtly society, the lady's hands reveal her passive position and supportive role at the court. The knight leads the lady by the hand, the lady makes fine clothing for the court, and male gaze often falls upon the lady's white hands, which pointedly express her sensuality and beauty. However, the hand is also the primary female instrument of pain. A common motif in courtly literature is the lady inflicting pain upon herself. This motif reveals that the lady's voice and eyes are not the only means with which she can express her pain and distress. The courtly lady uses her hands to inflict pain upon and damage the anatomy that comprises her beauty: her head, hair, chest/breasts, skin as well as her courtly attire. While scholars have correctly attributed these violent actions to the *gebærde*, "gestures," of sorrow, despair, or anger,²³ not enough attention has been paid to the meaning of the anatomy of pain that appear in these contexts. In Hartmann, three instances suffice to reexamine these gestures and in doing so, one observes that while the gestures of pain are similar, the meaning of the pain behind these gestures is different.

The first of these three scenes is when Erec and Enite come upon Cadoc's lover wildly disheveling her hair and scratching and tearing at her clothes and body so that she becomes covered in blood:

ir riuwigen hende
 hâten daz gebende
 unschône abe gestroufet:
 zekratzet und zeroufet
 hete sich daz lîplôse wîp,
 daz ir diu wât und der lîp
 mit bluote was berunnen. (Er: 5320-26)

[Her grieving hands had unsparingly ripped down her headdress. The half-dead woman had scratched and torn at herself such that her clothes and body were covered with blood.]

Pain possesses multiple functions in this scene. At one level the signs of pain upon her body reflect her helplessness and the concern that she has lost her lover for good. At another level her physical condition mirrors Cadoc's own desperate state. Her bloody condition reflects how her fate and well-being are connected with Cadoc's. This connection or dependence of her on Cadoc is expressed through both the adjective *lîplôse* (Er: 5324), which means "sick unto death," and through the blood that is present on both the

male and female body. The lady's *lîplôse* state of mind reveals that her demonstrative suffering mirrors Cadoc's near-death state. The appearance of blood upon her body, one of two instances of blood in the context of women in Hartmann, underscores this mirroring. This observation gains more substance when one considers that this represents an innovation by Hartmann upon Chrétien, who does not mention blood in connection with the lady (EE: 4285-87).

The condition of her clothing, which mirrors Cadoc's naked and vulnerable condition, also signifies that just as Cadoc's courtly identity is endangered, her identity is as well. By tearing one of the bodily extensions that defines her social status, her *gebende* (Er: 5321), "headdress," she symbolically participates in Cadoc's pain and the negation of his self. Just as the knight's material extensions demonstrate his social status, so do the lady's *kleider* and *wât*, "clothing," demonstrate hers.²⁴ When a lady damages her clothing, it signifies either a change in social status, in her state of mind, or in the essence of the lady's being.²⁵

The third level of meaning of pain in this scene resides in the fact that her physical pain, her torn and beaten body, sets Erec into motion. This reaction is a common male response to female suffering, as when Erec observes the eighty widows at Brandigan or when Iwein observes the three hundred captive maidens that the two giants hold ransom (Iw: 6186-6220). In both cases the knight realizes that in order to fulfill his duty as protector of courtly culture he must aid those in need.

The second example for the female self-infliction of pain occurs soon after the Cadoc episode. When Erec appears to fall dead, Enite becomes stricken with grief and wildly laments her lost love with the typical gestures associated with mourning. She physically demonstrates her grief by weeping, beating her chest, and tearing her hair (Er: 5760-69). Just as with Cadoc's lover, Enite's *hantslegen* (Er: 5768), "blows (with her hands)," are significant because they indicate that the self-infliction of pain externalizes the psychological distress that she experiences. Furthermore, the narrator's comments in this scene reveal that this type of suffering is inherent to women's condition in courtly society, that Enite suffers "*nâch wîplichem site*" (Er: 5762) [according to womanly custom] and within the limits of female expressions of pain, "*wan si anders niht enmegen*" (Er: 5769) [for they can do nothing else]. This notion is further expressed through the emphasis upon the power of pain in vengeance. Enite literally attempts to avenge Erec's apparent death through the self-infliction of pain: "*an ir lîbe si sich rach*" (Er: 5761) [upon her body Enite avenged herself (my translation)]. Thus, Enite's self-infliction of pain acts as a substitution for the pain that a knight would inflict upon another in retribution for a crime or a cultural trespass. But because Enite is alone and because she is a woman, she can only turn to the self-infliction of pain.

Enite's plight shows women's limited ability to use the power of pain. Enite cannot inflict pain upon others as a knight can; she can only direct her anger and grief upon herself. The narrator stresses this limitation when he curses any man that causes a lady such suffering. The passage immediately following the narrator's description of Enite's self-infliction of pain supports this observation:

dâ von müeze er unsælic sîn,
des wünschet im der wille mîn,
swer den wîben leide tuot,
wan ezn ist manlîch noch guot. (Er: 5770-73)

[Therefore may he who causes harm to women suffer misfortune—this is what I wish him—for that is neither manly nor good.]

By directly addressing the male audience, the narrator points out the direct correlation between a man's actions and female suffering. In addition to the narrator's comment in *Erec*, other instances in Hartmann reveal that courtly ladies cannot take up arms and inflict pain upon others. Laudine thinks to herself that she cannot defend the magical fountain, because only a man can do this (Iw: 2058-61). The younger sister in the inheritance dispute, seeking a knight to fight her cause, expresses a similar sentiment:

ichn vihte niht, ich bin ein wîp:
daz als unwerhaft ist mîn lîp,
dâne hâstû niht an:
deiswâr ich vinde wol den man
der mir durch sîne hovescheit
die gnâde niemer widerseit.
ern beschirme mich vor dir. (Iw: 5649-55)

[As a woman, I cannot fight, but you won't get any advantage from my being a noncombatant, because I will surely find a man who will not refuse me a courtly response in defending me against you.]

Another prominent example is Lunete's plight. She explains to Iwein, that because she is a woman, she cannot take arms to defend her honor after she has been accused of betraying her kingdom: "wan ich bin leider ein wîp, / daz ich mich mit kampfe iht wer: / so enist ouch niemen der mich ner" (Iw: 4072-75) [(B)ecause, I am, alas, a woman, I can't defend myself by combat, and there is also no one to save me].

Lunete's limited ability to defend her honor reflects the secondary position of women in courtly society. The body symbolism that comprises the scene in which she is to be punished underscores this observation. Her accusers lead her from the chapel at the fountain, bind her hands, and strip off most of her clothing (Iw: 5149). These motifs of helplessness and humiliation are reminiscent of the Cadoc episode (Er: 5400-5423) and the manner in which Harpin treats his captives (Iw: 4920-45). Moreover, all

three of these passages reflect the demonstrative nature of the courtly individual's body and material extensions. They also show how signs of pain signify that the individual's identity and social status has been reduced or damaged. The difference between these examples lies not only in the fact that Lunete cannot defend her position at the court. Here, unlike the other two instances, it is the court that inflicts Lunete with pain in order to remove her completely from the social body with the ultimate punishment of death. One observes how Lunete's position within courtly society is literally stripped from her, and how her movement within the social body of the nobility is curtailed. If one considers the profound influence of her voice as Laudine's handmaiden and adviser at the court, one can posit that the more influential members of the court, the steward and his brothers, use the power of pain as a form of social control in order to silence her. Her subservient position at the court is reflected in the fact that she does not speak out against her accusers. Instead, she kneels and prays for her eternal salvation (Iw: 5157-60). Fortunately for Lunete, Iwein arrives in time to "speak" for her honor with both words and actions.

The aforementioned examples of the female's limited ability to inflict pain make Enite's failed suicide attempt an extraordinary extension of women's use of pain. Her actions are also an ultimate form of the courtly lady's mirroring her lover's pain, namely, death. Each of these observations provides insight into the meaning of Enite's pain. In the latter case, the interdependence between man and woman found in the Cadoc episode is taken to its logical conclusion when Enite expresses that "ein man und sîn wîp / suln wesen ein lîp" (Er: 5826-27) [a husband and his wife shall be one body]. In essence, because the courtly man and wife constitute an organic whole in marriage, when Enite loses Erec, she becomes fragmented and her position in society becomes precarious.²⁶ Scarry gives insight to Enite's use of pain. She points out that pain is often used as a "symbolic substitute for death" (31). The mourner inflicts pain on herself to give feeling to the unexperienceable pain found in the death of a loved one. It follows, that Enite initially inflicts pain upon herself to participate symbolically in Erec's death. When she turns to suicide, though, her symbolic participation in his death becomes literal participation. In the former case, she attempts to incorporate a masculine form of pain infliction by taking Erec's sword, a male symbol of social control and pain, placing it against her breasts, and impaling herself upon it:

vil wol bewârte si daz wort
unde kêrte daz ort
engegen ir brüsten,
nâch tôdes gelüsten,
als si sich wolde ervallen dran. (Er: 6110-14)

[She kept her word completely and turned the point against her breast, eager for death, as though she wanted to fall on it.]

This suicide attempt must be arrested, albeit by chance, because it represents a moment in which a woman steps outside of the confines of the use of pain allotted to women. Hartmann emphasizes the limitations of female pain infliction when he later juxtaposes Enite with Dido. The juxtaposition of Enite's failed attempt with the portrayal of Dido's successful suicide later portrayed on Enite's saddle is a critique of women's plight in medieval society (Er: 7552-67).

In comparing Enite's suicide attempt in Hartmann with his Old French source, Chrétien's *Erec et Enide*, this is a significant innovation on Hartmann's part that changes the meaning behind Erec's sword and Enite's incorporation of a male form of pain infliction. It is here that one can see Hartmann's critique of the negative consequences that male pursuits of glory bring women. In Chrétien's version, Enide clearly blames herself for Erec's death and declares that his sword, which he used to avenge cultural trespasses, must now turn on her because she herself has committed a crime: she told Erec of the court's displeasure (EE: 4570-4636). By focusing on the effect that Enide's words have upon Erec, Chrétien emphasizes the importance of a lady's duty to remain silent. In fact, during her lament Enide mentions the disastrous import of her words three times. In Hartmann's version, Enite also blames herself for Erec's death and names herself as the reason why Erec rides out for adventure (Er: 5940-59). However, at the point when Enite takes Erec's sword, she does not blame herself as her French counterpart does. Instead, she curses Erec's sword for failing him, describes how Erec often praised its perfection, states that the sword broke his loyalty to Erec and now must commit one more murder, namely, slay her (Er: 6087-6109).

When Enite places the blame on the male symbol of social control and pain, Hartmann emphasizes Erec's role in his own demise and Enite's plight. This emphasis proves to be especially true if one considers the eroticism present in the scene. When looking at how Enite describes Erec's relationship with his sword, it becomes apparent that it is a phallus symbol that a knight receives when he becomes a man and that maintains his status in the social order of knighthood. It is Erec's fixation with this phallic symbol that causes his downfall; had he not participated in battle so freely and passionately, he would not have suffered such pain. Another innovation that supports this message is the emphasis Hartmann places on Enite's breasts, which are absent from Chrétien's version. Twice Enite places the sword to her breasts (Er: 6112, 6147). When she takes Erec's symbol of manhood to commit "another murder" by driving it through her chest, this not only heightens the eroticism of the scene, but also clearly signals the negative consequences that the knight's obligation to society can cause the lady. This does not contradict the main message of the tale, which is the importance of actively fulfilling one's duty to the court. Rather, Hartmann ironically points to the importance of the courtly ideal of *maze*, "measure."

Erec must find a balance between his responsibility to courtly society and his love for Enite.

The third instance of a courtly lady's self-infliction of pain occurs during Laudine's lament. The meaning of Laudine's self-inflicted pain is similar to the previous two cases through the anatomy of pain as well as its purpose to externalize her psychological distress. She also participates symbolically in her husband's death, expresses her wish to join him (Iw: 1454-75), and avenges him upon her body in a similar fashion to Enite (Iw: 1677). In addition to these functions, Laudine's actions reveal that a lady's pain in mourning is parallel to the ascetic use of pain. Key to unlocking this meaning is Iwein's observation that her self-infliction of pain is *marter*, "a form of *passiones*," *arbeit* (Iw: 1665), "travail," *zuht*, "discipline," and *gerich* (Iw: 1677), "revenge/punishment." All of these terms either invoke the unjustified pain that the martyrs and saints suffered for their beliefs, or the travail, discipline, and self-punishment that the ascetic inflicted upon herself to cleanse her body of sin and to show her devotion to God. While Iwein's characterization of Laudine's suffering as martyrlike can be explained by his love-sickness, the idea that her pain is parallel to asceticism gains more credence when one considers the purpose behind Laudine's self-inflicted travail and discipline. Laudine "works" her body in order to efface her outer beauty, but in doing so she hopes to magnify her inner beauty. Iwein observes how she castigates her body, tears at her clothing and her beautiful blond hair, and twice wishes that he could go to her and take her by the hands, her instruments of pain, so that she could no longer hurt herself (Iw: 1341-43, 1479-82). Just as Gregorius' self-infliction of pain served to efface his courtly self to show his devotion to God, Laudine's effacement of her external beauty shows her devotion to Ascalon and the court. The difference between Gregorius' devotion and Laudine's loyalty, though, lies in the fact that Gregorius uses pain to transcend himself and Laudine's pain belongs to her social duties and informs her courtly identity. This is supported by the fact that Iwein marvels at "ir wîplîche triuwe / und ir senlîche riuwe" (Iw: 1603-4) [her wifely loyalty, and her yearning sadness] as she mourns. And because of the manner in which she suffers, Iwein loves her all the more (Iw: 1605). Laudine's actions and Iwein's attitude towards her suffering reveal that a lady's self-inflicted pain surprisingly may augment her beauty. In this case, suffering reflects her inner beauty and her steadfast loyalty to her lover.

The last common use of the hand in the context of physical pain again demonstrates the courtly lady's supporting role to the knight and his conquests. The female hand is not only an instrument of self-inflicted pain, it is also a tool for healing. In fact, women healers played an important role in treating illness and pain in medieval society.²⁷ This also proves to be true in Hartmann's works. While Hartmann does mention male doctors, such as the doctor in Salerno in the *Arme Heinrich* (AH: 180-87) or Guivreiz's

court healer (Er: 4616-21), it is primarily women who treat pain suffered by knights.²⁸ The observation that the female gender role as healer reflects the courtly lady's secondary position to the knight's active role in society is supported by the absence of the lady's hands in scenes of healing. Because Hartmann commonly uses the hand as a metaphor for instrumentality or active participation at the court, it is significant that in the majority of cases female hands are only implied through curative actions like *salben*, "to salve," *verbinden*, *binden*, "to bind," *heilen*, "to heal," *pflegen*, "to take care of," and *bestrichen*, "to apply." In contrast, as the discussion of the male hand in chapter two revealed, the knight's actions are often embodied in his hand.

There are, however, instances of the lady as healer, with her hands responsible for removing the signs of pain that mark the knight's body. For instance, Enite assists Erec and Guivreiz after they battle each other. She takes the tips of her sleeves and literally wipes away the signs of pain, the sweat and blood upon the combatant's bodies: "nû ervurpte si diu guote / von sweize und von bluote / mit ir stûchen orte" (Er: 4506-8) [With the edge of her wide sleeve the good lady now cleaned them of sweat and blood]. Another instance is the ladies who heal Iwein's insanity. They possess a container of Feimurgan's magical salve, which one of the ladies rubs all over his naked body: "mit ter vil edelen salben / bestreich si in allenthalben / über houbet und über vüeze" (Iw: 3475-77) [(S)he applied the precious ointment all over him, smearing it everywhere from head to foot]. What makes this image so powerful is the eroticism present in the lady's actions. Hartmann conflates the normal function of the lady's hand as an object of desire with the lady's curative function to stress the importance of the latter and to suggest cleverly that the two often coincide.

This conflation of desire and healing points to how a lady also heals wounds and illness caused by love. Lunete, in convincing Laudine to marry Iwein, heals Iwein of his love-sickness: "sî pflac sîn daz er wol genas" (Iw: 1782) [She took such good care of him that he recovered completely]. The most prominent example for this takes place in the *Klage* when the suitor declares that the only thing that can heal his pain is one of his desired lady's hands: "michne heilet niemannes hant / wan eine dine hende" (K: 1695-96) [No one's hand heals me but one of your hands]. The lady also ensures that the knight is healthy enough to return to adventure. The ladies who take both Erec and Iwein into their care nurse them back to health after fourteen days and nights (Er: 7188-7239; Iw: 5605-24). The only scene in which a lady's hand is directly referred to in the context of healing is when Ginover binds Erec's side wound with a magical bandage: "mit disem phlaster verbant / der küneginne hant / des ritteres sîten" (Er: 5148-50) [With her own hands the queen dressed the knight's side]. One can explain the direct reference to Ginover's hand through her prominent position in society. By mentioning the "queen's hand" amongst "allen ir

vrouwen" (Er: 5131) [all her ladies] Hartmann emphasizes the fact that Erec is receiving special attention.

The means with which courtly ladies heal wounds in courtly literature reveals that a lady's curative function is often associated with the mystery of magic.²⁹ This can be partially attributed to the fact that medicine in the Middle Ages consisted of Galenism, Arabic medicinal practices, and folk medicine, which was partially comprised of magical elements.³⁰ In Hartmann's works, one observes the magical power of female healing through Feimurgan. Her hand is responsible for procuring the wondrous bandage that heals Erec's side (Er: 5153-58) and the salve that the maiden uses on Iwein's body: "wand ich noch einer salben hân / die dû Feimorgân / machte mit ir selber hant" (Iw: 3423-25) [(B)ecause I have still a salve that the fairy Morgan le Fay made with her own hands]. But Hartmann does not view Feimurgan solely in a positive manner. He attributes her extraordinary abilities—she could transform a man into a bird or control both beasts and evil spirits (Er: 5185-97)—to her companionship with the devil: "der tiuvel was ir geselle" (Er: 5205) [the devil was her companion]. This negative characterization can be explained by the medieval attitude that women were associated with the mysteries and weaknesses of the body, with procreation, lactation, and menstruation. In contrast, men were connected with the body's strengths, with the mind, intellect, and spirit (Bynum 1992, 147, 206, 210).³¹ Hence, because women belonged to the "irrational realm" of the physical body and the material world, they also possessed the mysterious power of healing. Ultimately, even though Feimurgan "lebete vaste wider gote" (Er: 5190) [lived in defiance of God], Hartmann praises her for the good that her knowledge of healing brings Erec (Er: 5237-46). As all of the aforementioned examples demonstrate, the healing power of women holds an important position in courtly literature. Just as the knight wields the power to inflict pain to uphold the laws of courtly society, the lady heals the pain that threatens to disable the protectors of the court.

III. SO BIN ICH ZER ARZENIE GUOT: THE FEMALE BODY IN PAIN IN THE ARME HEINRICH

Hitherto it has been demonstrated that although the female experience of pain reflects the lady's secondary position in courtly society, the female body possesses an important function to the court. The female body is the site upon which the lady externalizes psychological pain, for herself, her knight, and the court. In addition, the open and uninhibited expression of pain belongs to womanly nature. The lady's close relationship to pain is apparent on two levels. First, she turns to the power of pain as a means to gain agency and control over her own body and self. The lady realizes the symbolic potential of her body through pain, whether in reaction to male oppression or in the context of mourning and figurative participation

in the knight's pain. Secondly, the lady is dutifully responsible for healing the knight's pain. In the *Arme Heinrich*, Hartmann takes this female relationship to pain to its logical conclusion; with the maiden's self-sacrifice, he conflates the lady's demonstrative use of pain with the female body's curative function. The importance of the maiden's body and her positive attitude towards pain is reflected in the converse relationship between the physical presence of her body and the physical absence of Heinrich's body as the work progresses. Heinrich's physical body literally disappears as the tale develops, whereas the maiden's body becomes more present.

The presence of the maiden's body and the meaning of her positive attitude towards pain are important to understanding the *Arme Heinrich*. At the same time, these very same points make the maiden's relationship to pain difficult to resolve. In fact, Hartmann scholarship has long been divided concerning the meaning of the maiden's naked body upon the operating table in Salerno and the motives behind her embrace of pain. Earlier studies viewed the maiden's actions as parallel to those found in saint's lives or martyr accounts. But the maiden's motivations appear to be not so pure. By debating with her parents that her sacrifice will not only cure Heinrich, but will also secure her family as well as ensure her spiritual well-being, she seems to have selfish and fanatic motives.³² The unprecedented and erotic nature of the maiden's depiction has generated much discussion, ranging from the historical accuracy of the medieval medicinal practices depicted in the scene, the voyeurism of Heinrich's gaze, the possible sadomasochism reflected in the maiden's willingness to endure pain, and Heinrich's reaction to the maiden's sacrifice.³³ Eis' discussion proves to be particularly useful, because he shows that the maiden's nakedness and sacrifice do not reflect accepted medicinal practices at Salerno in the Middle Ages. For instance, the stripping of the maiden would not have taken place. Instead, only the area that would have been operated upon would have been bare. In addition, the practice of sacrificing one life for another would have broken with both the strictly adhered to Hippocratic oath and the Christian prohibition against killing (Eis, 135-50).

At first it appears that the maiden's attitude towards pain and the humiliating manner in which her body is treated in Salerno are irreconcilable. But when one considers Cohen's concept of philopassianism, which attributes the active pursuit of pain to the individual's desire to show spiritual devotion (Cohen, 47-74), and Bynum's observation that the sensations of pain and pleasure were often conflated during the Middle Ages because of religious attitudes (Bynum 1987, 245-46), the enigma that the maiden represents can be better explained. The present section will first demonstrate that the maiden's active pursuit of pain is indicative of the philopassianism ascetics suffered to demonstrate their self-sacrifice to others and their devotion to God. Basically, the maiden's actions are consistent with those found in the accounts of women saints' *passiones*, especially if one considers the

erotic nature of her spirituality. Secondly, this section will show that the erotic violence to which the maiden's body is subjected does not represent an exception in Hartmann's works, but rather reflects the most extreme form of male objectification of the female body. It is through this seemingly uncomfortable and contradictory marriage of eroticism and pain that Hartmann reveals that spiritual beauty resides in the acceptance of physical pain. Thirdly, it will be demonstrated that the influence of the female body upon the male individual is reflected in the intricate relationship between Heinrich's and the maiden's pain. Hartmann contrasts Heinrich's struggle with pain with the maiden's embrace of pain, culminating in Heinrich's recognition of his sinfulness. Hartmann does so to demonstrate the proper Christian attitude towards pain, namely, humble acceptance. All three points will be supported by observing the maiden's selfless actions and the anatomy of pain that communicate her willingness to sacrifice herself, her mouth, heart, blood, and body.

The maiden's behavior and relationship with Heinrich demonstrate the *caritas* principle essential to philopassianism. In fact, even before the maiden knows what can cure Heinrich, she embraces discomfort in order to be near him and serve him in any way (AH: 306-10). Moreover, Hartmann exalts her devotion to Heinrich by emphasizing the fact that despite his physical affliction, which causes everyone else in the peasant family to avoid him whenever possible, she never wants to leave his side (AH: 315-17). The family's avoidance makes her behavior, characterized by *süezer unmuoze* (AH: 326), "sweet discomfort," all the more significant. Because Heinrich's body is putrefied and altogether unpleasant to see and smell, the maiden shows true dedication by not only finding pleasure in serving him but also by overlooking his bodily corruption: "er dûhte si vil reine" (AH: 344) [by thinking he was very healthy]. And although the narrator states that Heinrich wins her affection by playing along with her "childlike game" and giving her childish gifts (AH: 329-46), this apparent "winning" of the maiden's affection is overshadowed by the narrator's emphasis upon her *güete* (AH: 322), "inner goodness." In fact, the narrator refers to the goodness of the maiden's actions or her demeanor towards Heinrich eight times, culminating in a comparison of her goodness with an angel (AH: 466).

The fact that the maiden demonstrates goodness by enduring Heinrich's bodily affliction and deriving pleasure from his presence is imbued with more meaning when one considers that this is consistent with accounts of medieval holy women. Bynum's discussion of women saints is useful to refer to here. In her book, *Holy Feast and Holy Fast*, she explains how holy women derived divine "pleasure" from the suffering they endured by caring for the extremely ill. In essence, these women equated pain with pleasure because it demonstrated their piety and imitated Christ's suffering in a way that was culturally sanctioned for women. Because women often took

care of the ill, their imitation of Christ took the form of both caring for unpleasant illnesses and substituting the patient's body with Christ's. In fact, their reverence of Christ's body was often erotic in nature, which explains why there are many accounts of holy women embracing the putrefied and cankerous bodies of the ill and even kissing pus-filled sores and licking them clean. The sensuality present in these actions was not of a sexual nature. Rather, it exhibited the lady's goal of spiritual pleasure through physical discomfort. In addition, with physical contact and through the literal consumption of the patient's illness, which possessed a Eucharistic connotation, the lady physically and symbolically internalized the individual's suffering (Bynum 1987, 114, 144-45).

Bynum's insights reveal two important observations concerning the maiden's behavior. First, the eroticism that is present in the aforementioned scene can be explained by the spiritual pleasure the maiden derives from her assistance of Heinrich. This observation is supported by the narrator's statement that her love for Heinrich did not originate in the gifts that he bestowed upon her, but rather grew from the kind spirit that God gave her:

swie starke ir daz geriete
 diu kindische miete,
 iedoch geliebete irz aller meist
 von gotes gebe ein süezer geist. (AH: 345-48)

[However strongly the gifts for her to play with moved her, it was most of all the sweet spirit given her by God that made her delight in this behavior.]

Second, while the maiden's *süezer unmuoze*, "sweet discomfort," is not characterized by the same body/Eucharist symbolism of the women saints, her desire to be near Heinrich's decaying flesh nonetheless communicates her willingness to suffer and her piety and devotion to God. Moreover, the maiden's conflation of pain and pleasure as a form of piety is consistent throughout the tale: the maiden experiences joy when she finally convinces her parents to allow her to sacrifice herself (AH: 903); she accompanies Heinrich "vrœlich und gerne" (AH: 1050) [cheerfully and willingly] to Salerno, which is reminiscent of the *spilnde*, "joyful," manner in which Gregorius sets out on his hermitage (Gr: 2760); she laughs at the doctor's detailed description of the painful and humiliating procedure (AH: 1111-21); she is "vrô und gemeit" (AH: 1192) [happy and cheerful] as she takes her clothing off for the doctor.

Like her courtly counterparts, the maiden productively uses her voice to communicate her devotion to her beloved. Significantly, this occurs in the context of suffering. In fact, one can posit that the maiden's extraordinary use of her voice is parallel to Enite. She, too, speaks out to prevent her beloved from further suffering, and in doing so she accepts the fact that she will sacrifice herself for Heinrich (McDonald, 43). So like Enite, the maiden speaks out to save a man who has fallen. Erec neglected his courtly

duties and fell socially and Heinrich has lost the grace of God and fallen spiritually. On a much broader scale, the maiden is like her courtly counterparts in that she also speaks in place of the knight, who, either under gender restrictions imposed by the social body or like Heinrich, struggles to understand his pain, cannot openly vocalize his suffering. The power of the maiden's voice is reflected in the fact that it dominates the middle section of the tale. In a span of three nights, despite her parents attempt to dissuade her, they cannot ignore the power of her voice. Each night she emotionally yet convincingly argues her case in a manner which is uncharacteristic for her age and which ranges from secular to metaphysical concerns: she states her sacrifice would spare the family the hardship it would endure if Heinrich died (AH: 490-98); she hopes to forgo worldly suffering and enjoy eternal bliss (AH: 593-628); she does not want to become corrupted by worldly temptations (AH: 663-707), and therefore wishes to remain celibate except as a Bride of Christ (AH: 740-812).

Another parallel that exists between the maiden's and Enite's vocalizations is that they occur under the threat of violence. When the maiden does not relent in her effort to convince her parents, her father attempts to silence her by threatening her with bodily harm:

'tuo zuo dīnen munt!
und wirstû vür dise stunt
der rede iemer mêre lût,
ez gât dir ûf dīne hût.' (AH: 585-89)

[So be quiet, and if you ever again mention this matter, you'll get what's coming to you.]

Although this threat is by no means serious and in fact reflects the father's concern for what he believes to be the maiden's naive understanding of the consequences of her intended sacrifice, it does recall the threats made by Erec and Oringles' violent attempts to silence Enite. This example points again to the medieval attitude that women should be seen and not heard and that the man has the authority to silence a woman's voice. But as with Enite, the maiden's voice is ultimately heard. Her parents cannot ignore their child's pleas. In fact, they are so moved by the wisdom of her words that they believe that she does not possess a child's voice (AH: 862). They are convinced that she has been divinely inspired by the *heilic geist*, "Holy Ghost," as Saint Nicolaus was when he was baby in the crib, and that God has given her this purpose (AH: 863-74).

There is irrefutable proof for the sincerity of the maiden's actions. The one body part that stands out in the second third of the *Arme Heinrich*, the heart, reflects the maiden's sincerity. Although it is accepted that the symbolic value of the maiden's heart lies in the fact that it embodies the sacrifice of her entire being for Heinrich, its healing function echoes the superstitious blood sacrifice found in the *Kaiserchronik* and Konrad von

Würzburg's *Silvester* legend, the test-of-friendship motif in *Engelhard*, and the sacrificial blood present in the mystery of atonement.³⁴ While superstition informs the meaning behind the image of the maiden's heart, the fact remains that the maiden clings to the belief that her sacrifice will both save Heinrich and win her salvation. Moreover, while Hartmann scholarship has emphasized the ambiguity surrounding the meaning of the curative function of the maiden's heart to Heinrich, not enough attention has been given to the other occurrences of her heart. In fact, Hartmann refers to the maiden's heart six times, and each reference supports the observation that the maiden's intentions are not selfish. Indirect references to her heart support the genuine nature of her actions as well. For instance, Hartmann attributes the maiden's *güete*, "goodness," to her *gemüete*, which means "demeanor" but also connotes the individual's essence located in her heart.

The centrality of the heart to the depiction of the maiden is important because it was common belief in the Middle Ages that the heart embodied the individual's essence. A significant parallel occurs here between the function of Heinrich's heart and the maiden's heart. The maiden's subjective experience and positive attitude towards pain can be discerned through her heart. Unlike Heinrich, however, who struggles to come to terms with his pain, the maiden's heart reveals that she understands the meaning of pain in her life. Pain is a means with which she can express her willingness to aid Heinrich, and more importantly, show her devotion to God. In addition, her heart reveals that she never wavers in her intention. This statement does not mean to imply that the maiden and Heinrich represent exact opposites, with Heinrich representing the sinner and the maiden embodying a saintly individual. Rather, the relationship between the maiden's heart and pain and Heinrich's emphasizes the importance of understanding the function of pain in one's life. For the maiden, this function is clear from the very beginning when she overhears that the only thing that can cure Heinrich is the blood from the heart of a willing maiden of marriageable age (AH: 445-55). She cannot forget what he has said, "si enkam von ir herzen nie" (AH: 469) [his words never left her heart (my translation)], a phrase that is repeated when the maiden's parents tell her that she cannot save Heinrich from his fate (AH: 513).

The second occurrence of the maiden's heart emphasizes the maiden's internalization of concern for Heinrich's suffering. The maiden becomes so distraught with the thought of his suffering that she begins to moan and sheds tears upon her parent's feet:

dô si beide entsliefen,
manigen sûft tiefen
holte si von herzen.
umbe ir herren smerzen
wart ir riuwe alsô grôz

daz ir ougen regen begôz
der slâfenden vûeze. (AH: 473-79)

[While they were falling off to sleep, she pressed many a deep sigh from her heart. Her sadness because of the suffering of her lord was so intense that the rain from her eyes wet the feet of her sleeping parents.]

Significantly, the maiden's tears washing down upon her parents' feet embody the sincerity of her actions and externalize her heartfelt pain. But more importantly, the vocalization of her heartfelt pain is parallel with the passage in which Heinrich reveals to the peasant the cause of his suffering (AH: 378-82). But unlike Heinrich, whose struggle with pain is reflected in the failure of his words (AH: 382), the maiden does not falter in the persuasion of her parents. This again reveals the close relationship between Heinrich's pain and the maiden's understanding of the positive function of the pain to the Christian principle of *caritas*, "charity." These parallel passages reveal that Hartmann cleverly connects Heinrich's and the maiden's pain through the heart. In doing so, he foreshadows the maiden's selfless intention in Salerno, increases the symbolic content of the curative function of the maiden's heart, and starkly contrasts the maiden's positive attitude towards pain with Heinrich's struggle with pain.

A later scene in which the heart plays a central role supports the position that the maiden's positive attitude towards pain represents an inversion of Heinrich's struggle with pain. When the maiden uses a metaphysical argument to convince her parents, she antithetically refers to the joys of the world as the cause of human suffering:

ir gemach ist michel arbeit,
ir meiste lieb ein herzeleit,
ir süezer lôn ein bitter nôt,
ir lanclîp ein gæher tôt. (AH: 709-12)

[Its pleasure is much hardship, its greatest delight is a heart of pain, its sweet reward is bitter want, its long life is a sudden death.]

The *herzeleit*, "heartache," to which the maiden refers is particularly significant because it is parallel to the *herzesêre* (AH: 242), "heartfelt suffering," that Heinrich experiences when he reflects upon his mortality (AH: 242-45). However, it is at this point the parallel ends and the contrast begins. The difference between the two becomes apparent when considering that the maiden compares the *lanclîp*, "long life," for which Heinrich desperately wishes (AH: 245) with the immanent death that awaits all sinners. Yet unlike Heinrich, who experiences psychological distress because of this, the maiden actively seeks out the sudden death she invokes because she wishes to forgo earthly suffering. The frame of this passage is telling in this regard because it reveals that she does not wish to be led into temptation, become morally corrupt, and turn away from God (AH: 681-711). As Jones convincingly demonstrates, although the maiden's attitude is one of

contemptus mundi, characterized by a negative view that considers the world to be full of evil and vice, it does not contain the element of pride as earlier studies have posited (Jones 1988, 214).³⁵ This proves to be the case if one considers Jones' observation that Hartmann's audience probably would have reacted positively to the maiden's renunciation of worldly marriage (AH: 736-812) because the cultural ideal of virginity was popular in the twelfth century (Jones 1988, 216-23).³⁶ Moreover, one can state that the maiden's actions demonstrate humility before God, especially if one considers the maiden's explication of her comparison of joy and heartfelt pain in the second half of the frame that surrounds this passage.

The maiden's reference to *herzeleit*, "heartache," reveals that unlike Heinrich, she is aware of the dangers of accepting one's position in the world and the false sense of security that joy provides. In the ensuing passage the maiden actually expresses what the narrator warns in the prologue, namely the danger of an unexpected death to the sinner who does not repent. In fact, she reiterates similar strengths and courtly virtues that the narrator uses to describe Heinrich before he falls from grace and is stricken with leprosy. She explains that not even a high *geburt*, "station in life," *guot*, "worldly wealth," *schæne*, "beauty," *sterke*, "strength," a *hôher muot*, "noble spirit," *tugent*, "virtue," nor *êre*, "honor," can shield one from death. She expresses this message in terms of smoke and dust, two motifs for the transience of life that also refer back to the prologue (AH: 717-31). In addition, when the maiden compares the joys of life with suffering, she describes exactly what Heinrich tells her father is the cause of his suffering, the sin of *superbia*, "pride," or the belief he could lead such a privileged life without God (AH: 395-96). This observation gains more substance considering that both Heinrich and the maiden use synonyms for the term "fool," *werlîtôren* (AH: 396) and *gouch* (AH: 725) to describe the individual who believes that one can somehow avoid death and the eventuality of God's judgment. The importance of the above observations concerning the maiden's attitude lies in the fact that, through the inversion of Heinrich's attitude reflected in the maiden, Hartmann pointedly suggests that Heinrich, and all sufferers, should renounce a self-pitying attitude concerning pain, and should instead follow the maiden's example and literally embrace suffering whole-heartedly.

The maiden's steadfastness in her intention, despite the pain she will endure, appears in connection with the next two occurrences of her heart. In fact, she refers directly to her heart when the doctor in Salerno inquires whether she is sacrificing herself out of her own free will or if Heinrich forced her (AH: 1064-67). The maiden replies that "*si die selben ræte / von ir herzen tæte*" (AH: 1069-70) [these very same plans came from her heart]. When the doctor tests her resolve by describing the humiliating and painful procedure in great detail, she will be stripped naked, bound upon the operating table, and her heart will be cut out of her living body

(AH: 1083-1103), she shows disdain for his words by laughing and telling him that the only doubt that she has is whether he has the courage to perform the operation (AH: 1111-21). Significantly, the maiden reverses gender roles here by telling the doctor that he speaks like a woman (AH: 1122-25). Her reversal of gender roles is also reflected in how she embraces pain with the same courage that the knight does when he rides out for adventure and battle: "ich bin ein wîp und hân die kraft: / geturret ir mich snîden, / ich getar ez wol erlîden" (AH: 1128-30) [I am a woman and have the strength. If you dare to cut me open, I certainly dare to suffer it]. Again she refers to the "des herzen alsô veste" (AH: 1136) [steadfastness of her heart] to lend substance to her words and her willingness to endure pain. She does so in order to reiterate her desire to attain eternal life but also to return Heinrich back to his health (AH: 1145-56). The manly courage embodied in the maiden's heart is important because it demonstrates what Heinrich is lacking: the fortitude to endure his own pain.

Although the maiden consistently assigns meaning to the pain she is about to endure, she realizes that her body is "zer arzenîe guot" (AH: 561) [the right kind of medicine (my translation)] and she possesses the necessary courage and resolve to endure pain, the manner in which her pain is depicted becomes difficult to resolve. This difficulty occurs because her pain becomes conflated with the eroticism generated by the doctor's and Heinrich's male gaze, which at first appears to undercut the spiritual meaning behind her pain. But a closer examination of this scene makes apparent that this combination of pain and eroticism actually heightens the spiritual content of the maiden's selflessness. This proves to be the case in considering that this conflation of pain and pleasure is common to the female experience of spirituality in the Middle Ages (Bynum 1987, 114, 144-45, 245-46). An issue that makes exploring this facet of female spirituality in Hartmann difficult is that the audience is only made aware of the sensual energy through the doctor and Heinrich. The only sense of her ecstasy that one receives is the joy that she experiences at literally tearing her clothing off and the uninhibited manner in which she stands naked before the doctor: "si enschamte sich niht eins hâres grôz" (AH: 1196) [she was not the least bit ashamed]. However, there is other conclusive evidence that supports the position that she experiences joy in the operating room. The narrator foreshadows that Heinrich would interrupt the procedure, that he would disturb her *vreude*, "joy," when he searches for a peephole to view her (AH: 1221-27). While Wapnewski attributes her lack of shame to hysteria (Wapnewski 1962, 95), it is better explained by the fact that she is aware of how close she is to fulfilling her spiritual goal of joining God, "before whom she stands in virginal purity and innocence" (Jones 1988, 226-27), much like the nakedness of Adam and Eve in the Garden of Eden.

The doctor's and Heinrich's participation in her sensual experience is apparent through how the maiden's nakedness has a profound effect upon

both characters. As the maiden stands naked before him (AH: 1193-96), the doctor thinks to himself that he has never before beheld a more beautiful creature: "in sinem herzen er des jach / daz schœner krêâtiure / als der werlte wære tiure" (AH: 1198-1200) [When the doctor looked at her, he swore in his heart that a more beautiful creature was rare indeed in all the world]. He is so moved by her physical beauty that his courage almost fails him, and in order to make her death as quick as possible he sharpens the knife with which he intends to perform the procedure (AH: 1201-16). It is at this point that the boundary between pain and pleasure is crossed. The sound of the knife, the ultimate instrument of pain in Hartmann's works, causes Heinrich to search for a peephole to view his *gemahel*, "wife," one last time (AH: 1221-27). As he views her *minneclîch* and *wünneclîch* (AH: 1233, 1273), "lovely and beautiful," body, referring to both her physical and her inner beauty, and the child's *güete*, "goodness," and *triuwe*, "loyalty," referred to throughout the first two-thirds of the tale, he is transformed and realizes that he has acted wrongly and that he must bear his own pain (AH: 1229-56). One can conclude that the consequence of the maiden's embrace of pain only becomes apparent to Heinrich when he sees the physical reality of her body under the knife. More importantly, this clearly suggests that Heinrich's inner transformation is contingent upon his sensual participation in the spiritual pleasure of the maiden's painful sacrifice, something he can only do passively by viewing her beautiful naked body.

The effect of the maiden's naked body upon both the doctor and Heinrich reveals the male sexual energy that the maiden's spiritual beauty generates. While this sensuality has a profound effect upon both male characters, the body symbolism to which the maiden turns and to which she submits herself is consistent with her goal of remaining an earthly virgin and becoming a Bride of Christ. Her desire to "consummate" marriage with Christ is supported by the fact that the operation scene contains many sexual metaphors. Margetts explains how the knife is a phallic circumlocution, the sharpening stone refers to the female genitals, and how the verbs *ane strîchen* (AH: 1219), "to slide against," and *wetzen* (AH: 1221), "to sharpen," are metaphors for deflowering and copulation (201-202 n. 16-17).³⁷ Hartmann's use of sexual imagery here functions to heighten the sensual excitement that the maiden's spiritual devotion expresses and demonstrates that the male objectification of the maiden is brought to its logical conclusion, namely, symbolic sexual intercourse. In essence, the eroticism generated by the sexual metaphors as well as the extreme humility present in her willing sacrifice, expressed through the maiden's naked bound body, underlines her desired consummation of marriage with Christ.

While the conflation of spiritual devotion with sensuality described above may at first strike the twentieth-century reader as strange or masochistic, the overt sexual tone present in the description of the maiden's

sacrifice is consistent with accounts of holy women in the Middle Ages. Bynum's insights concerning the female body symbolism to which many medieval holy women turned to express their devotion to Christ helps to clarify the complex meaning behind the sensuality surrounding the maiden's bodily sacrifice. Drawing upon saints' *vitae*, *passiones*, and hagiographical accounts from the High to late Middle Ages, she explains that sensuality was common to the women's experience of imitating Christ. Bynum makes the insightful observation that for medieval women "[i]mitation' meant union—fusion—with that ultimate body which is the body of Christ" (1987, 246). It follows that because women were understood in terms of their physicality, one means with which they could imitate Christ was to realize the symbolic potential of merging their own flesh with Christ's suffering body. Essentially, by remaining within their accepted gender role as food-preparer, healer, mother, and wife, they could pursue redemption and spiritual pleasure by embracing Christ's own physicality. In fact, descriptions of marriage and sexual consummation with Christ are common to accounts of female experience of the *imitatio Christi*. Hagiographers tell of women who experienced sensual visions of Christ while practicing food austerities and devotion to Christ through the cult of the Eucharist. Significantly, these examples point to how physical suffering represented the means by the which the lady could free her mind of worldly temptations and incite visions of Christ. These hagiographic accounts tell of holy women embracing Christ and allowing him to suckle at their breasts, experiencing orgasmic sensations at his touch, mystical impregnation while consuming the Eucharistic host, and marriage with Christ being fulfilled with the reception of a ring in the form of Christ's foreskin. One case that strikes an interesting parallel to the maiden's sacrifice describes the spiritual love that John the Evangelist awakens in Umiltà of Faenza (d. 1310) in the terms of a knife being thrust into her heart (Bynum 1987, 245-51). The maiden's body symbolism belongs to this tradition of imitating Christ; her willingness to take on Heinrich's pain as her own as well as her goal of being united with God, described in sexual and pain-filled imagery, are clear indicators for this. This observation is important because it helps to confirm earlier studies, which attempt to prove that the maiden's sacrifice belongs to the *imitatio Christi* tradition. At the same time, this discussion demonstrates that scholars have been drawing the wrong parallel by emphasizing those aspects in the scene that can be attributed to the male experience of imitating Christ, the maiden's nakedness and her being bound to the table,³⁸ whereas the sensual nature of the scene shows that her *imitatio Christi* is profoundly female.

The eroticism present in the maiden's sacrifice is not an isolated example in Hartmann. A variation of the Bride of Christ motif is found in *Gregorius* when his mother initially renounces marriage after her brother has died. She rejects all bids for her hand in marriage except for one to

whom she willingly gives all her love, “den gnædigen got” (Gr: 885) [the merciful God]. In fact, her renunciation of marriage and worldly pleasures, the penance that she undertakes in order to atone for her incest with her brother, is described in terms of a courtship with God. The narrator emphasizes how she decorated her body for Him like a lady appealing to the man she desires. Even though she breaks with courtly custom by actively pursuing her suitor, she devotes every moment to thinking and speaking to Him (Gr: 875-84). This description of her (spiritual) courtship with God is important, especially when one considers how she demonstrates her love or spiritual devotion: she renounces joy and comfort, fasts, deprives herself of sleep, and prays at every opportunity (Gr: 890-98). Although this scene is not characterized by the stark sexual imagery found in the operating scene in the *Arme Heinrich*, it is reminiscent of the maiden’s description of Christ, the one lover that desires her and to whom her parents should give her (AH: 773-812). It is telling that each character’s lover corresponds with her station in society. The maiden compares Christ with a freeborn farmer (AH: 775) and the narrator in *Gregorius* compares God with a steadfast hero (Gr: 872). These comparisons indicate that each character rationalizes her relationship to God in terms of her social status, but at the same time both hope to attain salvation through their closeness to God.

It follows, that Gregorius’ mother’s spirituality is characterized by the female experience of the *imitatio Christi*. She conflates pain and sensuality in order to symbolically merge herself with Christ in marriage as a means with which to expiate her sins. Her physical appearance at the end of the tale supports this observation. She undertakes a pilgrimage to Rome to ask forgiveness from the newly elected Pope, who is unknowingly her son. When she arrives it is apparent that she, like Gregorius, has used “riuwe und die arbeit” (Gr: 3848) [remorse and travail] and that “ir der lîp von leide / entwichen was begarwe / an krefte und an varwe” (Gr: 3850-52) [sorrow and a life of penance . . . caused her body’s vigor and color to vanish completely]. She has effaced her courtly identity with the redemptive power of pain and is rewarded with eternal life because of her spiritual devotion (Gr: 3936-44).

Although the discussion of Gregorius’ mother’s use of pain supports the observation that the maiden’s imitation of Christ is profoundly female, an issue that cannot be overlooked in the operation scene is the fact that the sexual imagery reflects the male rationalization of the maiden’s actions. The effect of the maiden’s body upon the male characters reveals that, not only does her body become a desired object of beauty parallel to the lady’s body in courtly literature, it also becomes the most extreme example for the female body as an object of pain. Unlike the other instances in which the lady is the passive victim of pain, the maiden takes an active role in the humiliating pain of objectification and in the pain of death. Moreover, her

willingness to die for Heinrich signifies that the maiden uses pain as a form of agency to attain her goal of spiritual beauty. However, she, like her courtly counterparts, is limited in her pursuit of pain. Ultimately, it is the doctor who wields the power to inflict pain and the maiden is helpless to change his mind when Heinrich tells the doctor to halt the operation. The observation that only a man has to right to inflict pain is supported by the fact that her pain is described in sexual terms that both reflects the male's dominance and conforms to the maiden's prescribed gender role as a bride. There is also a telling parallel between Enite's failed suicide attempt and the maiden's desire to sacrifice herself (McDonald, 44). Both characters turn to the male's ultimate symbol of manhood and pain infliction, the sword and knife, to join their lovers in heaven. In effect, both must fail in their incorporation of male pain infliction because this undermines the male instrumental authority that pain symbolizes in medieval society. Another plausible explanation for why the operation is halted is that she does indeed fulfill her goal to attain spiritual beauty and cure Heinrich. Her willingness to endure the pain of death sufficed to achieve both.

The above helps to explain the maiden's emotional outburst when Heinrich halts the procedure. When she realizes that she will not save Heinrich and be able to consummate her symbolic marriage with Christ as well as wear the *rîchen himelkrône*, (AH: 1293), "splendid heavenly crown," of the martyr, she becomes distraught and turns to the only means of pain infliction that remains to her and also conforms to her gender. Like her courtly sisters, her gesticulations express her great displeasure: she hits her chest, tears at her body, and pulls out her hair (AH: 1284b-86). In addition to bodily harm, the maiden, silent during the operation scene, possibly reflecting the state of ecstasy that she experiences in anticipation of her union with Christ, turns again to the power of her voice in order to attempt to convince Heinrich to go through with her sacrifice. It is at this point that another significant parallel between Enite and the maiden can be discerned. Like Enite, who uses her voice in attempt to provoke Oringles to do her bodily harm and cause her death, the maiden reproaches Heinrich. She calls him a coward and tells him that God will not reward him for this display of loyalty, hoping that she will indeed experience the pain of death that will grant her eternal life (AH: 1290-1304, 1310-32d). While making her appear fanatical, this outburst possesses two functions. First, it demonstrates that Heinrich now understands his pain and the moral import of not accepting the maiden's sacrifice: "der arme Heinrich ez emphien / tugentlichen unde wol, / als ein vrumer ritter sol" (AH: 1338-40) [(P)oor Heinrich accepted it (the maiden's reproach) well and with good grace, as an able knight should]. Second, it underscores the maiden's desire to fulfill her spiritual goal.

Although the maiden's pursuit of spiritual beauty through pain is thwarted, the turmoil she experiences after Heinrich's inner-transformation

does not occur for naught. God rewards her for her loyalty and humility. The narrator's observations reveal how this occurs. During the journey back to her family she has cried and screamed herself to the point of death: "Nû hete sich diu guote maget / sô gar verweinet und verklaget / vil nâch unz an den tôt" (AH: 1353-55) [In the meantime the dear girl had lamented and cried herself very nearly to death]. At this moment, God, the *cordis speculâtor* (AH: 1357), or the "Scrutinizer of the heart," recognizes her loyalty, her suffering and her determined will to give her life to Him (AH: 1364a-64f). In reward for her suffering as well as Heinrich's newfound faith in God's grace, God both heals Heinrich and frees the maiden from all anguish (AH: 1356-70). Again, this reveals that the maiden's actions belong to the *imitatio Christi* tradition. As in Gregorius' case, she is rewarded for her willingness to suffer. In fact, her reward exceeds her original expectations and would have seemed extraordinary to the noble audience for whom Hartmann was writing. She is elevated in social status from peasant to queen, and after a *süezem lanclîbe* (AH: 1514), "long and happy life," attains eternal life in heaven (AH: 1515-16).

This chapter concerning the female body in pain has revealed that the meaning of the female experience of pain is multivalent. While the courtly lady is often the object of pain, she also productively turns to the body symbolism of pain with which her gender was allowed in order to gain agency and movement within a male-dominated culture. She is able to achieve this even though she experiences the consequences that the male use of pain brings and is expected to express pain demonstratively for her lover both verbally and physically. Although the manifestation of pain upon the female body reflects her secondary position in courtly society, pain represents a means by which the lady could attain control over both body and self. And while pain possesses a similar function to the knight, who uses pain as a means of social control and an instrument to maintain his social status, the lady is regulated to inflicting pain upon herself or healing the pain that the knight suffers. Moreover, as was observed through the maiden's actions in the *Arme Heinrich*, pain becomes a means to demonstrate spiritual devotion. At this level pain becomes equated with divine joy, which explains why the body symbolism of pain that surrounds the maiden is of a sensual nature. Like the male ascetic, the female holy woman turns to pain infliction that adheres to her gender role, in this case as bride and lover. While all of above attitudes towards pain reflect the social construction of pain, discernible through the anatomy of pain, pain also exists in a more diffuse form at the societal level. It is this manifestation of pain within the social body of courtly culture that the next chapter will explore. In the process, it will become apparent that pain is political. Pain represents a form of social control not only in its physical infliction but also in the social pressures and standards created and enforced by the social body of the nobility.

Notes

1. Christa Wolf, *Voraussetzungen einer Erzählung: Cassandra*, "Frankfurter Poetik Vorlesungen" (Darmstadt: Luchterhand Verlag, 1983), 114, quoted in Kerry Shea, "The H(I)men Under the Kn(eye)fe: Erotic Violence in Hartmann's *Der Arme Heinrich*," *Exemplaria: A Journal of Theory in Medieval and Renaissance Studies* 6, no. 2 (fall 1994): 385-403; hereafter cited in text. Jan van Heurck, trans., *Cassandra: A Novel and Four Essays* (New York: Farrar, Straus, and Giroux, 1989), 259.

2. Bumke explains that women's silence in public was often emphasized in medieval educational manuals.

3. See Krüger; Kathryn Smits, "Die Schönheit der Frau in Hartmanns *Erec*," *ZfdPh* 101, no. 1 (1982): 1-28; Specht; Helmut Tervooren, "Schönheitsbeschreibung und Gattungsethik in der mittelhochdeutschen Lyrik," in *Schöne Frauen—Schöne Männer*, ed. Theo Stemmler (Tübingen: Narr, 1988), 171-98.

4. A pronounced exception to this rule is Cundrie in *Parzival*. Her ugliness represents the harshness of the truth that she bears in her tidings for Parzival.

5. For the most encompassing study on courtly love as a cultural phenomenon, see Rüdiger Schnell, *Causa Amoris: Liebeskonzeption und Liebesdarstellung in der mittelalterlichen Literatur* (Bern: A. Francke Verlag AG, 1985); hereafter cited in text.

6. The white lily is a common metaphor for virginity in medieval literature. Hence, the motif of picking flowers has sexual overtones.

7. Lassahn specifically discusses eroticism and the body in courtly literature.

8. Hartmann von Aue, *Die Klage: Das (zweite) Büchlein*, ed. Herta Zutt (Berlin: Walter de Gruyter & Co, 1968); quotations from this source will hereafter be cited in the text as follows: (K: line numbers).

9. Hartmann's negative reaction to the *Hohe Minne*, "high love," tradition is found in the poem *Manger grüezet mich also*, "Many a Person Hails Me." In this poem he clearly expresses his impatience with the courtly ideal of the lady by stating that his feet become tired waiting for her love. The poem is found in *Des Minnesangs Frühling*, ed. Carl von Kraus, 33rd ed. (Stuttgart: S. Hirzel Verlag, 1965), 302, 52-54.

10. Albrecht Classen, "Schweigen und Reden in Hartmanns von Aue *Erec*," in *Erec, ou l'ouverture du Monde Arthurien*, ed. Danielle Buschinger and Wolfgang Spiewok (Greifswald: Reineke Verlag, 1993), 36; hereafter cited in text.

11. Petra Gilroy-Hirtz, "Frauen unter sich: Weibliche Beziehungsmuster im höfischen Roman," in *Personenbeziehungen in der mittelalterlichen Literatur*, ed. Helmut Brall, Barbara Haupt, and Urban Küsters (Düsseldorf: Droste Verlag, 1994), 73.

12. Patrick M. McConeghy, "Women's Speech and Silence in Hartmann von Aue's *Erec*," *PMLA* 102, no. 5 (October 1987): 772-83.

13. Jean E. Godsall-Myers, "Enite's Loss of Voice: When She Speaks from the Heart," in *Speculum Medii Aevi: Zeitschrift für Geschichte und Literatur des*

Mittelalters / Revue d'Histoire et de Littérature médiévales 2, no. 3 (1996): 57-66; hereafter cited in text.

14. Arno Borst, *Lebensformen im Mittelalter* (Frankfurt am Main: Verlag Ullstein GmbH, 1973), 70; hereafter cited in text.

15. Dominique Barthélemy, "Kinship," in *A History of Private Life*, vol. 2 of *Revelations of the Medieval World*, ed. Georges Duby, trans. Arthur Goldhammer, 8th ed. (Cambridge: The Belknap Press of Harvard University Press, 1995), 143-44.

16. For excellent studies concerning medieval mystics and the symbolic potential of fasting, see Martha J. Reinecke, "'This is my Body': Reflections on Abjection, Anorexia, and Medieval Women Mystics," in *Journal of the American Academy of Religion* 58, no. 2 (1990): 245-65; Bell; Bynum (1987).

17. Dietmar Peil, *Die Gebärde bei Chrétien, Hartmann, und Wolfram: "Erec—Iwein—Parzival,"* *Medium Aevum, Philologische Studien*, vol. 28 (München: Wilhelm Fink Verlag, 1975), 124-25.

18. Urban Küsters, "Klagefiguren: Vom höfischen Umgang mit der Trauer," in *An den Grenzen höfischer Kultur: Anfechtungen der Lebensordnung in der deutschen Erzähldichtung des hohen Mittelalters*, ed. Gert Kaiser (München: Wilhelm Fink Verlag, 1991), 9-75; hereafter cited in text.

19. Gerd Althoff, "Der König weint: Rituelle Tränen in öffentlicher Kommunikation," in *'Aufführung' und 'Schrift' in Mittelalter und früher Neuzeit*, ed. Jan-Dirk Müller (Stuttgart: Verlag J. B. Metzler, 1996), 239-52.

20. Helmuth Plessner, *Lachen und Weinen: Eine Untersuchung nach den Grenzen menschlichen Verhaltens*, 3rd ed. (Bern: A. Franke AG Verlag, 1961), 70.

21. The conventionality of this gesture is supported through the many other scenes in Hartmann's works in which it appears. Cf. (Er: 5320-34, 5760-69), (Gr: 2485-87), (Iw: 1310-11, 1329-31).

22. Three instances stand out in this regard: Gregorius' mother tells her brother to "gehabe dich als ein man, / lâ dîn wîplich weinen stân" (Gr: 466-67) [(a)ct like a man. Stop weeping like a woman] after he finds out that he has impregnated her; as the narrator observes, Iwein refrains from weeping when he departs from Laudine because this would have shamed him (Iw: 2961-68); the body in the *Klage* tells the heart that although it is unmanly to weep, the pain that he endures because of the heart makes it difficult to hide his tears (K: 367-84).

23. For representative and ground breaking studies concerning the importance of *gebærde*, "gestures," in courtly literature and that include the gestures that comprise the female self-infliction of pain, see Küsters; Peil; Franz Bernhard Zons, *Von der Auffassung der Gebärde in der mittelhochdeutschen Epik: Studie über drei Hauptarten mittelalterlicher Gebärdendarstellung* (Ph.D. diss., Münster: C. J. Fahle GmbH, 1933). Peil's study represents the pinnacle of such research and is a good source of reference when analyzing certain gestures. Peil's observations concerning both the courtly customs that surround the lament and how certain gestures are associated with suffering are particularly useful. One weakness of Peil's study, though, is that it does not observe a differentiation between male and female laments. He does not take the knight's silence in the face of pain or the frequency and the significance of the woman's self-infliction of pain into account.

24. For an in depth discussion concerning the symbolic and demonstrative function of clothing in the Middle Ages, see Gabriele Raudszus, *Die Zeichensprache der Kleidung: Untersuchung zur Symbolik des Gewandes in der deutschen Epik des Mittelalters* (Hildesheim: Georg Olms Verlag, 1985).

25. Klaus Schreiner, "Historisierung des Körpers: Vorbemerkungen zur Thematik," in *Gepeinigt, begehrt, vergessen: Symbolik und Sozialbezug des Körpers im späten Mittelalter und in der frühen Neuzeit*, ed. Klaus Schreiner and Norbert Schnitzler (München: Wilhelm Fink Verlag, 1992), 13.

26. Peter Czerwinski, *Der Glanz der Abstraktion: Frühe Formen von Reflexivität im Mittelalter, Exempel einer Geschichte der Wahrnehmung* (Frankfurt am Main: Campus Verlag, 1989), 409; hereafter cited in text.

27. Marty Williams and Anne Echols, *Between Pit and Pedestal: Women in the Middle Ages* (Princeton: Markus Wiener Publishers, 1994), 33-49.

28. See Trude Ehler, "Die Frau als Arznei: Zum Bild der Frau in hochmittelalterlicher deutscher Lehrdichtung," *ZfdPh* 105, no. 1 (1986): 42-62; Haupt, 88-89.

29. Torsten Haferlach, *Die Darstellung von Verletzungen und Krankheiten und ihrer Therapie in mittelalterlicher deutscher Literatur unter gattungsspezifischen Aspekten* (Heidelberg: Universitätsverlag C. Winter, 1991), 195-97.

30. Matthias Meyer, "Struktureller Zauber: Zaubersalben und Salbenheilungen in der mittelhochdeutschen Literatur," in *Zauber und Hexen in der Kultur des Mittelalters*, ed. Danielle Buschinger and Wolfgang Spiewok (Greifswald: Reineke Verlag, 1994), 141.

31. For detailed discussions concerning the natural philosophy of the body in the Middle Ages, see Leonard Barkan, *Nature's Work of Art: The Human Body as Image of the World* (London: Yale University Press, 1975); Brown; Laqueur.

32. For two investigations that critically assess the changing perspective of the maiden, see Jones (1988); William C. McDonald, "The Maiden in Hartmann's *Armen Heinrich*: Enite redux?" *DVjs*, 53 (1979): 35-48; hereafter cited in text.

33. See Shea; John Margetts, "Observations on the Representation of Female Attractiveness in the Works of Hartmann von Aue with Special Reference to *Der arme Heinrich*," in *Hartmann von Aue: Changing Perspectives, London Hartmann Symposium, 1985*, ed. Timothy McFarland and Silvia Ranawake (Göppingen: Kümmerle Verlag, 1988), 199-210; hereafter cited in text.

34. See Neil Thomas, "Hartmann's *Der arme Heinrich*: Narrative Model and Ethical Implication," *MLR* 90 (1995): 936-37; Leslie Seiffert, "The Maiden's Heart: Legend and Fairy-tale in Hartmann's *Der Arme Heinrich*," *DVjs* 37 (1963): 397.

35. Jones provides an overview of research that reflects both sides of the debate concerning the maiden's negative worldview.

36. Jones cites contemporary examples for the Cult of Mary and the popular ideal of virginity in the twelfth century to demonstrate that the maiden reflects this popular form of piety.

37. Margetts supports his observations by drawing upon both contemporary metaphorical use of the said vocabulary in dialects and in the bawdy and satirical writings of Neidhart and Oswald von Wolkenstein.

38. See Arno Schirokauer, "Die Legende vom Armen Heinrich," GRM 33 (1951/1952): 266, and "Zur Interpretation des *Armen Heinrich*," ZfdA 83 (1951/1952): 73.

ouwê, diz volc ist starke unvrô: The Social Body and Pain in Hartmann von Aue's Works

It will gradually become apparent that at particular moments when there is within a society a crisis of belief—that is, when some central idea or ideology or cultural construct has ceased to elicit a population's belief either because it is manifestly fictitious or because it has for some reason been divested of ordinary forms of substantiation—the sheer material factuality of the human body will be borrowed to lend that cultural construct the aura of “realness” and “certainty.”

—Elaine Scarry (14)

Up to this point the meaning behind the appearance of pain upon the physical body has been the focus of this investigation. The previous chapters have shown that the physical body in pain possesses a communicative and demonstrative function in courtly literature. The complex nature of pain has been demonstrated in the fact that pain has the ability to empower, disempower, define, and redefine the individual. But there is one last section of this medieval puzzle of pain that remains to be assembled and that is significant to understanding the function of pain in Hartmann: the important yet precarious position that pain holds within the social body of the court. As Mary Douglas observes, the social body both defines and restricts the physical body's communicability and movements (Douglas, 69, 76-77). It is the social body that determines the lines of demarcation that limit the individual's behavior and actions within courtly society. This is an important observation because earlier Hartmann studies have overlooked the presence of pain within the social body of the court in order to concentrate upon the harmonious and refined image of courtly society dependent upon *vreude*, “joy.” While the court is undeniably the locus of joy and civilization in Hartmann, pain remains a ubiquitous and enigmatic force. One expects pain to contradict the courtly ideology that Hartmann portrays, existing in binary opposition to joy, but this is often not the case; pain is surprisingly fundamental to the social body's existence.

In order to explore the role that pain plays at the societal level, the following section will first discuss the body politic tradition in the Middle Ages. Next, Hartmann's reception of the body politic metaphor will be demonstrated. It will become apparent that, although Hartmann does not directly use this metaphor, its echoes can be discerned through the social body of the court, especially through motifs that signal pain and suffering at the societal level. Finally, it will be shown that pain, or the threat of pain, represents a means with which the social body enforces social control. In

this context, it will become apparent that suffering also represents a symptom of social control. The process of social control is important because it will become evident that the social body both sanctions and prohibits certain types of behavior and actions at both the individual and societal level. Pain is clearly political, a diffuse form of power that the social body of the nobility possesses that often has negative consequences for courtly society.

I. THE BODY POLITIC IN THE MIDDLE AGES

The concept of the body politic increases the social meaning of pain. Before addressing the function of pain within the social body of the court, it is necessary briefly to discuss the body politic tradition during the High Middle Ages. Within this tradition, the physical body and its parts were commonly used as metaphors. Important to understanding the bodily metaphors during this time period is the physical body's relationship to the soul. Just as the Cartesian duality of body and mind greatly influences how humans today perceive themselves as defined by reason, the medieval discussion of self, whether theological or philosophical, centered around the superiority of the soul as spirit, in the many senses of the word—*pneuma*, "soul," *spiritus*, "spirit," and *ratio*, "intelligence," over the physiological reality of the *corpus*, "body."¹ In his discussion concerning body metaphors, Le Goff points out that the body part where most cultures place the soul, spirit, and intelligence, is the head, which exists in hierarchical relationship with the other body parts (Le Goff 1989, 13). Medieval society productively used this neo-Platonic hierarchical view of the physical body to describe anything from university to the dominance of the nobility or the notion of body politic.

Theological and ecclesiastical views greatly influenced the use of body metaphors in the Middle Ages.² Kantorowicz's discussion of the correlation between the notion of Christ's two bodies and the king's two bodies demonstrates how the Pauline notion of *corpus Christi*, "Body of Christ," and the later *corpus mysticum*, "mystical body," were crucial to the development of both medieval sacred and secular notions of the body politic (193-206). Kantorowicz traces how the meaning of the two terms became inverted during the middle of the twelfth century. The well-known Pauline concept of *corpus Christi* equates the natural body of Christ with the body of the church. Christ is considered both the head of His own natural body and at the same time the head of His body as church. Christ's followers comprise the different parts of His body. The members of the church are all connected together and omnipresent in one mystical body through the sanctity of the Holy Spirit: "Just as a human body, though it is made up of many parts, is a single unit because all these parts, though many, make one body, so it is with Christ. In the one Spirit we were all baptized, Jews as well as Greeks, slaves as well as citizens, and one Spirit was given to us all

to drink. Nor is the body to be identified with any one of its many parts" (1 Cor. 12:12-14).

Corpus mysticum, on the other hand, originally referred to the divine embodiment of Christ in the Sacrament of the Eucharist. Probably as a result of the great debate surrounding transubstantiation during the eleventh century, theologians like Beranger of Tours started designating the term *corpus mysticum* both as Christ's mystical and physical body. With this new designation, the Pauline term concurrently began to indicate the Eucharist, and *corpus mysticum* began to designate the body of the church. "In short, the expression 'mystical body,' which originally had a liturgical or sacramental meaning, took on a connotation of sociological content" (Kantorowicz, 196). In other words, the body of the church as a theological and ecclesiastical institution cleverly designated itself a mystical body, with Christ as its head. This innovative use of these terms had political ramifications and essentially meant that the church established itself as a body politic with the earthly representative of God, the acting pontiff in Rome, as the head of the body of the church.

The secular powers during the Carolingian period found recourse in the idea that Christ's body was at once "natural and mystic, personal and corporate" (Kantorowicz, 199). By transferring the religious notion of Christ's two bodies to the notion of the king's two bodies, the nobility could explain its sovereignty in an analogical fashion. The king possessed at once a natural body and also became the body politic. He existed as a physical being that lived and died as his subjects did, but he embodied his kingdom and subjects as well. Just as the followers of Christ comprise His body, the king's subjects constitute the monarch's body, with the king as head. This made the king omnipresent, immortal, and mystical. Furthermore, Pauline theology emphasized that each part of the king's body was important to the functioning of the whole (1 Cor. 12:22-24). The court used this idea to explain the vertical relationship of power in medieval *ordo* and the higher position of nobility in relationship to the lower peasants.³ The body metaphor was so common that it was not limited to the body politic of the king, but was also used to describe the hierarchy of individual noble households and even family trees (Ariès, 64, 90).

Another idea derived from Pauline theology that is important to this study connects the body politic with the experience of pain and pleasure. Paul stresses that all members of the collective share the pain or honor experienced by one member of the social body: "If one part is hurt, all parts are hurt with it. If one part is given special honor, all parts enjoy it" (1 Cor. 12:26). The idea that the condition of one member of the social body affects the whole of society is also present in Hartmann. As the next section will demonstrate, pain not only manifests itself upon the physical body of the individual, it is also present within the social body of the court. As in the case of the physical body, pain signals that social control is being

exerted or transgressed. This cause and effect relationship points to the reciprocity of the individual's and the social body's pain; the individual's behavior or situation affects the condition of society and the social body's pressure greatly influences the state of the individual.

II. THE BODY POLITIC AND HARTMANN'S COURTLY SOCIETY

Although the body politic metaphor was common during the High Middle Ages, no one-to-one correlation of body part and social member as described above can be found in Hartmann von Aue's works. The king in Hartmann is never called the "head," nor are his vassals ever described as his arms, legs, or feet. As was shown in chapter two, a possible exception to this is the manner in which Hartmann stresses the knight's instrumentality to society through his hand. There is, however, one context in which Hartmann explicitly uses the body politic metaphor to describe how the king embodies his kingdom and subjects. This is found in the common word pair "*lîp und lant*" [body and kingdom]. As Krause demonstrates, these terms represent a logical development of the body politic metaphor (Krause, 66-82). Krause explains how the conquest and possession of territory played an important role in the nobility's sovereignty because it embodied the nobility's economic and political strength. By drawing upon both secular and religious usages of body politic, he posits that *lant*, "kingdom," became invariably connected to and equated with women and their bodies in the Middle Ages. Important to this position is the belief that just as a king embodied his land, it was often common practice that the king symbolically married his kingdom. This medieval practice is reflected in courtly literature through the appearance of the word pair "*lîp und lant*" in conjunction with the conquest of both a lady's hand in marriage and her kingdom. When a knight liberates a needy and ransacked kingdom or court he is often offered a lady's hand in marriage, and not only her hand, but her self, *lant* and *liute*, "kingdom" and "people," as well: "Dô er [Iwein] den sige dâ gewan, / dô bôt in der wirt an / sîne tohter und sîn lant" (Iw: 6799-6801) [After Iwein's victory the host offered him his daughter and his country]. This tradition is also present when Iwein defeats Ascalon. Iwein is eventually given Laudine and her kingdom because of his prowess: "sî [the clerics] gâben im vrouwen [Laudine] unde lant" (Iw: 2420) [They gave him both lady and land (my translation)]. In the highly suggestive scene in which Iwein aids the Lady of Narison, it is clear that she would not have refused Iwein her "*lîp noch guot*" (Iw: 3799) [body nor possessions] if he had wanted them.

The above examples strongly suggest that a lady and her land are one and the same and are to be won and possessed through battle. A good example for what happens when this social rule is broken is Gregorius' mother. After her brother has departed on a crusade, she vows never to

marry and refuses to allow a duke, who has established himself as the most powerful and renowned knight in all her lands, take her hand in marriage:

Nû was der Rômære
von sîner manheit mære,
der herzoge der in daz lant
hete verheret und verbrant,
vil sterker danne ein ander man. (Gr: 1999-2003)

[Now the duke, a Roman, who had sacked and burned their land, was known for his manliness and was much stronger than any other man.]

The queen's refusal causes her people to suffer, resulting in a drawn out siege with her kingdom laid waste by the duke: "sô bestuont er si zehant / unde wuoste ir daz lant" (Gr: 911-12) [He attacked her and laid waste to her lands]. These violent actions occur because her kingdom does not have a strong protector. Metaphorically, the ravaged land mirrors the weakened state of the body politic and the duke's attempts to take possession of both the queen and kingdom. In short, if he were to possess her lands he would possess her. The expression of this idea finds its culmination in later *Minne*-allegories such as the *Minneburg*.⁴ In this courtly love allegory, a knight's conquest of a lady's love is equated with a long, drawn out siege of a castle or court, which embodies the lady. As the castle's defenses broke down so did the lady's reluctance to respond to the knight's advances.

It is important to note that the word pair "lîp und lant" also describes the relationship between the male noble body and his kingdom. Krause does not point out the many instances in courtly literature in which a nobleman offers himself and kingdom in exchange for a lady's hand in marriage. For example, Erec tells Enite's father that he will let Enite rule over his people, kingdom, and possessions in exchange for the right to marry her:

'beide liute unde lant,
lîp und allez daz ich hân
mache ich ir undertân,
daz si des muoz walten.' (Er: 521-24)

[I shall make subject to your daughter both land and people, my life, and everything I have, so that she shall rule over them.]

A further example is when Oringles takes Enite into his court after Erec's apparent death and makes a similar marriage proposal. Oringles attempts to persuade her that she will forget her poverty and suffering once she is married to him and emphasizes that he is of higher social standing, if not the same, as Erec:

ich bin vil wol sîn übergênôz
oder doch wol als vrum als er.
vrouwe mîn, nû tuot her.

ich wil geben in iuwer hant
 mich unde mîn lant
 und sô kreftigez guot
 daz ir iuwer armuot
 und leides müget vergezzen. (Er: 6403-10)

[I am surely more his equal, or at least as noble. My lady, come here then. I shall place in your hands myself and my land and such great wealth that you can forget your poverty and your grief.]

Both of these instances underscore how wealth and territory were important factors that were considered in marriage between the nobility. Proper suitors were those who could offer tangible security and possibly advance and augment the lady's and her family's social status. Furthermore, these examples, when contrasted with those above, reveal that the lady's "lîp und lant" were to be given or taken by force, whereas the nobleman's possessions, land, and self, were offered freely in exchange for marriage.

Just as the expression "lîp und lant" demonstrates how Hartmann uses the body politic metaphor, echoes of the metaphor can be discerned through certain motifs common to courtly literature. These echoes, although often not metaphorical, are found in those moments in which the social body's presence and influence can be detected. In Hartmann's works, the social body is comprised of the community in and around the court ruled by the king or queen. There are three instances in which one can discern the social body's presence in Hartmann. First, there is the terminology that Hartmann uses for the people and inhabitants of a kingdom. Secondly, there are many instances in which the social body of the court exercises influence over an individual's actions and existence. It is the social body's power that often causes an individual pain and suffering. And lastly, the buildings and architecture that comprise a kingdom represent the presence of courtly civilization. All three of these categories can be considered "moments of civilization" which help to define the topography of the courtly world and the social body of the nobility that Hartmann constructs. And more importantly, pain and suffering are often manifest in each moment of courtly society and signal that the social body of the court is undergoing a crisis.

A. The Social Body of the Court

The first indicators that Hartmann uses for the social body are the traditional Middle High German designations for people who comprise a community or kingdom.⁵ The most common include *lantvolc*, *lantdiet*, *diet*, *liute*, *volc*, *ingesinde*, *gesinde*, *geselleschaft*, *massenîe*, *mac*, and *schar*. These terms indicate groups of people in varying degrees of size and relation. The first five refer specifically to the people that populate the territory within a kingdom. *ingesinde*, *gesinde*, *geselleschaft*, and *massenîe* normally

refer to the most immediate members of the court, the king and queen's entourage, and noble and common people alike. *mac* appears in conjunction with the extended family of the nobility, often in contrast with their *dienstman* and *man*, "vassals." *schar* is a more general term used to indicate a group of nobility, combatants, mourners, beautiful women, etc., depending upon the context. Lastly, "wîp und man beide" [both women and men] and "arme und rîche" [poor/weak and rich/powerful] typically appear when groups of people of any social category have gathered to observe or participate in some event at the court.

The above terms clearly indicate the presence of the medieval collective that centers around the court and the ruling king and queen. More importantly, though, is the fact that they often reflect the state and even the disposition of the social body. For example, Iwein calls the people that gather for Lunete's execution an *übeliu diet* (Iw: 5179), "terrible people" (my translation). The poorer members of the social body who attend Erec and Enite's wedding are characterized as a *schwache diet* (Er: 2184), "poor people," and in *Gregorius* sinners are described as a *sündigiu diet* (Gr: 57), "sinful people." Significantly, the description of the social body's condition most often includes some form of suffering. The narrator in *Iwein* describes the mourners at Ascalon's funeral as a *riuwege diet* (Iw: 1594), "sorrowful people." The eighty widows at *Joie de la curt* are described as a "vreudenlôse," "trûrige," and "ellende schar" (Er: 8353, 8672, 9798) [joyless, sad, and suffering company.] And lastly, when Erec's father dies and his kingdom is left unattended and is thereby placed in a precarious position, his people are described as a *nôtige diet* (Er: 9981), "needy people." It becomes apparent, that Hartmann ascribes attributes to collectives that are also used to describe an individual's condition. But the state and disposition of the social body does not remain at the level of description. Hartmann depicts the social body actively displaying its presence and exerting influence in the context of pain and suffering.

B. The Social Body's Voice

At the very least the social body possesses a voice in Hartmann's works. In fact, the *munt*, "mouth," is a definite metaphor for the social body's influence and opinion. The social body speaks out with "gemeinem munde" [one mouth or in unison] to express approval and disapproval, to rejoice and lament, to praise and reproach, to warn, and to call for revenge. For example, the third person plural *sî*, "they," is often used in connection with verbs that indicate the social body speaking and expressing these positions. Other phrases that indicate the social body's voice are "mit einem munde," "mit gelîchem munde," "mit gemeiner zungen" [with one voice], and "wîp und man" [woman and man] and "arm und rîche" [poor and powerful] in conjunction with "gemeinlichen jehen" [to speak together as a group (my translation)], "sprechen" [to speak], and "jehen alle gelîche" [to speak at

the same time or same manner (my translation)]. While these terms indicate the social body speaking as a collective and do not always show the varying social categories that comprise the social body, it can be safely assumed that the nobility possessed more social influence than the poor.⁶ The fact remains, however, that this ambiguity may demonstrate that all social categories carry some social weight in what occurs at the court in Hartmann's works. Bakhtin's theory of *heteroglossia*, which stresses how differing voices of varying social categories exist in greater interrelationships within texts in a dialogical fashion, makes this statement more tenable.⁷ By analyzing instances of differing voices in Hartmann it will be observed that the social voice or the voice of the social body is comprised of a multiplicity of voices. Thus, Hartmann allows varying social categories within the social body to speak through the narrator, individuals, and groups of individuals. By lending the social body of the court, the people, both weak and powerful, courtly ladies and men, and family, a voice, Hartmann not only reflects upon the diffusion of social power, he also depicts the social body's role in the maintenance of social harmony or in the infliction and alleviation of pain. Indeed, when the social body raises its voice and attempts to exert its influence, it is often in the context of pain. The members of the social body weigh an individual's actions and it is often the social body's approval or disapproval that decides if the individual flourishes or perishes (Borst, 292).⁸ The social body's decision is also contingent upon how the individual's actions affect the social body as a whole. The following section serves to show how the social body speaks out and exerts its influence, often causing the individual and society pain.

The social body's consent to a marriage is a common motif and proves to be one of the most frequent situations in which the social body demonstrates its influence in courtly literature. The commonality of the topic of marriage reflects the political significance of marriage to the nobility in medieval reality. Love was not a prerequisite for marriage, as marriages were often arranged. The institution of marriage was primarily meant to create strong allies and ensure that a noble's family-line continued.⁹ Hartmann was aware of the important issues that surrounded marriage and incorporated them into his works. In fact, the majority of the conflicts that must be overcome in his courtly literature center around love and marriage. Hartmann depicts many instances in which a nobleman offers his daughter and kingdom to a powerful knight for his services.

More important than this particular motif, though, are the many examples of the role that the social body plays in the ruler's spousal selection (Duby 1983, 194).¹⁰ For instance, Heinrich follows proper protocol when he seeks council from both "mâge unde man" (AH: 1464) [relatives and vassals] before he takes the maiden's hand. A great discussion ensues in which Heinrich receives conflicting advice, most likely because of her low social status. Heinrich receives approval only after he argues that it is the

maiden that saved both himself and his honor, explains that she is as free as he is, and threatens to never marry if he cannot take the maiden's hand (AH: 1492-1508). This example reveals that although Heinrich must appease the social body of his court, he uses his status and influence to persuade his people. Lunete is also aware of the social body's influence in marital matters and reminds Iwein and Laudine that their plans to marry must be made public and receive approval from Laudine's *liute* (Iw: 2360-69), "people." In *Gregorius*, Gregorius' mother is reminded by her feudal lords that her celibacy is not practical and causes her kingdom unnecessary suffering. As a lady she cannot defend her kingdom and her marriage to Gregorius would prevent the constant threat of another hostile siege (Gr: 2185-98). Moreover, her kingdom has no heirs, which means that it would perish when her familial line ends (Gr: 2211-14). Erec's marriage to Enite represents the starkest example for the importance of interaction between the individual and the social body in Hartmann's works. Erec does not ask for approval from the members of the social body of his father's kingdom, Destregales. The ramifications of Erec's decision to circumnavigate social protocol can be discerned in the social body's displeasure at his *verligen*, or "negligence of his courtly duties." It is this pressure that drives him to undertake his adventure with Enite. Erec's situation reveals two important observations regarding the relationship between the ruler and the social body. First, when it becomes necessary, the social body makes the ruler aware of its opinion. Second, the ruler must recognize the presence and influence of the social body or create tension between himself and his people.

The social body's influence extends beyond marriage and even determines who is included in or excluded from the safety and the joy of the court. The social body removes individuals who appear to pose a danger to the well-being of the whole of the court or threaten to contaminate the rest of society. This process is best reflected in the *Arme Heinrich*. Heinrich is cast out of courtly society when he is suddenly struck by leprosy (AH: 114-19):

in klaget en älliu diu lant
 dâ er inne was erkant,
 und ouch von vremen den landen
 die in nâch sage erkanden. (AH: 263-67)

[In all the lands where he was known, and even in foreign lands where people had only heard tell of him, there was much grief.]

It is partly because leprosy was considered a sign of God's punishment and partly because of the putrefied condition of the leper that this practice was common.¹¹ When Heinrich departs from Salerno and before he is healed by the grace of God, he recognizes the social pressures, in the form of social

ridicule from the unified voice of the social body that he will endure when he returns to his kingdom:

dô vuor er alsô drâte
wider heim ze lande.
swie wol er daz erkande
daz er dâ heime vunde
mit gemeinem munde
niuwan laster unde spot,
daz liez er allez an got. (AH: 1346-52)

[(H)e road straight back home again to his country, even though he well knew that he would find there at home in everybody's mouth nothing but ridicule and scorn. This he left completely in God's hands.]

Heinrich's acceptance of the pain that his social isolation causes is significant because he previously struggled with this fate. Another example of the court's power to banish an individual occurs when Laudine, the ruler of her kingdom, threatens to remove Lunete from her court when Lunete suggests that she marry the man that defeated her husband (Iw: 1971-92). While the social body of the court could cause the individual suffering, the court could also be very forgiving, as Iders finds out when he arrives at King Arthur's court. Instead of being harshly punished for insulting Queen Ginover and her hand-maiden, he is warmly welcomed and told that since he had already been defeated by Erec, his only punishment is to reside at Arthur's court (Er: 1272-83).

In contrast to the above examples of social ostracism, the social pressures generated by the court are so strong that this can lead to self-banishment. The accepted social standards that centered around the courtly virtue system are internalized and then enforced by individuals upon themselves. One observes this internalization in Erec's *verligen* and negligence of his social responsibilities, which have a negative effect upon his court. Many people who enjoyed the pleasures of Erec's court depart (Er: 2979) and many others that would have sought the joy of his court instead avoided it (Er: 2992-93). Furthermore, the entire social body curses Erec and whispers behind his back: "sî sprâchen alle: 'wê der stunt / daz uns mîn vrouwe ie wart kunt! / des verdirbet unser herre'" (Er: 2996-98) [(They all said), 'Woe is the hour when we met my lady! Because of her our lord is going to ruin']. While Erec and Enite are not forced to leave the court, the pressure that Erec feels because of his wounded reputation causes him to depart in order to repair his honor.

The same social pressure affects Gregorius and his father. They both make the difficult decision to leave the safe confines of the court and atone for their sin of incest. They also wish to avoid the ignominious situation that would result if their cultural trespasses were made public. In these instances, the social body's pressure is very diffuse; it is felt rather than

expressed through a collective voice. In the case of Gregorius' father, this becomes apparent when he states that he knows a man who can help them keep their *schande*, "disgrace," a secret (Gr: 486-500). For Gregorius, the social pressure is reflected in how he hides his tablet and repents in the privacy of his chambers. In addition, he willingly isolates himself from the social body of the court. He sets out hoping that God will send him into the *wüeste* (Gr: 2757), "desert," where he can find the suffering necessary to repent for his sins until his death (Gr: 2755-59). Iwein represents the most extreme example for the internalization of social pressures when he breaks his oath with Laudine to return to her after one year's time. Even though Arthur wishes to comfort him and beckons him to remain with his court (Iw: 3239-48), Iwein removes himself from everything that has to do with courtly culture, including his own noble identity, as he escapes into madness.

The social control that the social body of the court creates is also expressed through physical violence. The infliction of pain is a common manner in which the social body reacts to the death of a prominent member of the court. A case in point is when Erec slays Oringles. In doing so he disturbs the social harmony of Limors, which is reflected in the chaotic flight of the entire court (Er: 6620-65). More importantly, Erec's action reverberates throughout Oringles' social body and land. In fact, he anticipates that the *lantvolc*, "people of the kingdom," will attempt to avenge their king when they find out what Erec has done (Er: 6740-44). Guivreiz also expresses a similar sentiment when he reacts to the news of Oringles' death and he supposes that Erec is behind the deed (Er: 6833-38): "wirt ez dem lantvolke kunt, / sie ermürdent in zestunt. / ouwê, möhte ich im vor sîn" (Er: 6846-48) [If the local people find out, they will murder him at once. Alas, if I could only stand in front of him].

The avenging social body of Oringles' kingdom is not an isolated motif in Hartmann. When Erec injures the unnamed duke who attempts to take Enite, he worries that his people will slay him (Er: 4232-38). Similarly, Lunete fears for Iwein's life because of the wrath of Laudine's social body after he has slain Ascalon (Iw: 1229-52). In each instance, one can observe the reciprocity of pain in the metaphor of the two bodies of the king. If the king becomes incapacitated, the pain that results resonates through the entire social body of the court:¹² "Der Tod eines Kriegers, eines lebenswichtigen Teils aus dem ganzen Körper einer Sippe, einer Dorfgemeinschaft, eines Stammes[,] etc.[,] verlangt der Logik sozialer Reziprozität nach, jenem alten Gesetz von der Erhaltung des Gleichgewichts der sozialen Energie, Ersatz oder Rache, die ausgleichende Vernichtung eines anderen Teils" (Czerwinski, 408). [The death of a warrior, an important part of the entire body of a family, of a village community, a tribe, etc., demands the logic of social reciprocity, that old law of maintaining the balance of social energy, substitution or revenge, the equalizing destruction of another person.]

The reciprocity between the king's pain/death and his kingdom is not only supported by the fact that Laudine turns to the self-infliction of pain to avenge her husband's death, but also by the social body's reaction; the court attempts to avenge Ascalon's death. In its sorrow and outrage, the social body acts as one and literally ransacks the court when they attempt to find Iwein (Iw: 1370-80). Hartmann visualizes the social body's presence through the tumultuous noise that echoes the court's pain and mirrors Laudine's suffering:

dô huopz gesinde grôzen schal
ze bêden porten über al,
als sîz im niht wolden vertragen
der in den herren hete erslagen. (Iw: 1225-28)

[(T)he courtiers at both gates raised a great hue and cry, declaring they would not put up with the man who had killed their lord.]

The above examples reveal a reciprocal relationship between the death of a kingdom's ruler and the social body's response. Just as the knight participates in the pain experienced by an individual in need by aiding this person, and just as the lady participates in her lover's pain by avenging him with the self-infliction of pain, the social body symbolically takes part in the king's suffering by demonstrating their loyalty to him through vengeance.

The social body's influence in matters of the court can cause the court suffering. In *Iwein*, King Arthur is admonished by the members of the round table for his refusal to grant a visiting knight a request, as was custom at his court: "sî sprâchen mit einem munde / 'herre, ir habet missetân, / welt ir den rîter alsus lân'" (Iw: 4568-70) [They spoke with one voice: 'Sir, you would be making a mistake if you allow the knight to leave like this' (my translation)]. This collective advice causes Arthur to grant the knight his request without prior knowledge of its nature, which is to be allowed to abduct queen Ginover (Iw: 4585-87). The negative consequences that the social body's counsel brings the court are not only reflected in Ginover's abduction, but also in the chaos into which courtly society is thrown. This disturbance at Arthur's court is significant because it represents the only instance in Hartmann in which Arthur's court is overcome with suffering. This observation is supported by the narrator's statement that "der hof enwart vor des noch sît / sô harte nie beswæret" (Iw: 4620-21) [(n)ever had the court been so troubled]. This suffering occurs because the social body questions Arthur's authority and judgment.

The suffering at King Arthur's court is imbued with more meaning when one considers that Arthur represents a body politic. In fact, Arthur, symbolizing the pinnacle of courtly society, embodies the many ideals found in courtly literature. The symbolic and dual nature of Arthur is reflected in the fact that although he embodies courtly culture, it is the members of his

social body, the Knights of the Round Table and the ladies, who execute the courtly ideals.¹³ And it is Arthur's dual nature of his two bodies, his body and his kingdom, that reflects why the social body experiences pain. One of its important "limbs," the most active and influential courtly lady, has been both figuratively and literally removed. This pain can clearly be observed through the uproar that Meljaganz's actions cause. This observation is significant for two reasons. First, it reflects how Ginover's plight has become Arthur's and then the social body's pain. Indeed, Ginover's abduction sets those members responsible for the maintenance of social harmony, the knights, into motion. They embark to fulfill their duty to society. Knight after knight sets out on this quest in order to free their queen, but each attempt fails until she later returns to the court. Second, Arthur's disembodied nature is brought to the foreground. The only emotion that he shows is anger towards those that advised him to grant Meljaganz's request: "er [Arthur] sprach 'wie bin ich überkomen! / die disen rât tâten, / die hânt mich verrâten'" (Iw: 4590-92) [The king, beside himself, exclaimed, 'I've been tricked! Those who advised me have betrayed me']. Significantly, Arthur's presence in the scene dissipates as the knights, fearing his anger, make a call to arms.

Arthur's use of the verb *verrâten* (Iw: 4592), "to betray," reveals a telling parallel between the crisis that Arthur's court endures and the precarious situation in which Laudine's kingdom is placed because of Iwein's broken oath. When Iwein asks Lunete why she has been imprisoned, she reveals that she is charged with betraying the well-being of her kingdom by convincing Laudine to marry Iwein (Iw: 4119-35). In essence, the social harmony of both courts is disturbed because of advice. When this counsel causes a crisis to the social body of the court, both the individual and the court suffer. In the case of Laudine, Lunete is sentenced to death and her land remains without a protector. For Arthur, Ginover is made captive and the court becomes defined by upheaval. This parallel between the perceived betrayal at Arthur's and Laudine's courts is important in that it supports the observation that the organic whole of courtly society is sensitive to the actions of its individual members and vice versa.

The fact that Arthur's pain is experienced and acted upon by his second body, the social body, is reflected in the chaos and suffering that extend beyond the Arthurian sphere to the surrounding courts and their members at the moment of Ginover's abduction. This abduction has a negative effect on society. During Iwein's adventures, he discovers that Lunete is unable to find a defender because Gawain has vowed to save Queen Ginover and is absent from Arthur's court (Iw: 4285-4302). The same occurs to the court that is besieged by the giant Harpin (Iw: 4510-87). In each case, the people that rely upon Arthur's court for protection and help are placed in a precarious situation because all of the members of the Arthurian social body are focusing their attention on rectifying the most immediate

problem, rescuing Ginover. Significantly, the crisis that society faces because of the Arthurian sphere's suffering points to the resolution of Iwein's fall from grace. By recognizing and adhering to his social obligation to aid and protect those that are in need, he defends Lunete and defeats Harpin, and he learns the importance of balancing his personal pursuit of honor with his responsibility to maintain social harmony.

The social body also makes its presence felt in matters of justice. Because Hartmann depicts the resolution of all legal matters in the public sphere, it is not surprising that the social body's voice is heard in this context (Bumke 1992, 1:282-83).¹⁴ In fact, the court voices its opinion on how justice should be served. For example, the onlookers at the Sparrowhawk competition, both "wîp unde man" (Er: 1073) [women and men] approve of how Erec shows *maze*, "measure," when he punishes the dwarf Maliclisier justly:

nû begunde wîp unde man
 under in gemeinlichen jehen,
 im [Maliclisier] wære gar rehte geschehen,
 sît manz in selher unzuht vant. (Er: 1073-76)

[Everyone alike (men and women) agreed that he got what he deserved, since he displayed such ill breeding.]

In fact, Erec demonstrates he is a product of (Eliasian) social control. He shows his courtliness when he does not follow his inclination to chop off the dwarf's hand, but instead has the dwarf whipped (Er: 1045-77).

Another instance for the influence of the social body in punitive practices demonstrates that the power to inflict pain can be abused. This is the case when Lunete suffers the wrath of the court for her role in Iwein's betrayal of Laudine's court. The voices that are present or absent in this scene point to Hartmann's critique of the social body's unjust use of the power of pain. In fact, the "absence" of social dialogue reveals that the social body has already "spoken." The three most powerful nobles in Laudine's kingdom, the *truhsæze*, "high steward," and his brothers (Bumke 1992, 1:77, 1:256),¹⁵ supported by *daz lantvolc* (Iw: 4050), "the people of the kingdom," wish to silence Lunete's influential voice. They all accuse her of betraying the queen and sentence her to be hanged or burned at the stake for treason if no one comes to defend her (Iw: 4036-4161). Moreover, Laudine's silence throughout the entire scene is especially telling, suggesting that she did not have much say in the matter.

Four further points in this scene demonstrate Hartmann's critique of the social body's unjust punishment of Lunete. First, he uses the word *gewalt*, meaning "violence," "force," or "injustice," three times in conjunction with Lunete's struggle with the court. In Lunete's case, the different meanings of *gewalt* are interchangeable. Twice Lunete refers to this term to describe the social control, the threat of violence, that she must endure at

the hands of the steward and his brothers (Iw: 4110, 4137). The last use of *gewalt* occurs when the narrator describes how Iwein is confident that he will win the battle to defend Lunete's honor because God and her innocence would not allow her to suffer such injustice (Iw: 5167-74). Second, the female members of Laudine's court, Lunete's fellow handmaidens, collectively lament her situation (Iw: 5200-5216) and pray that no harm comes to her defender (Iw: 5351-61). This appeal to God to protect the just knight is reminiscent of the social body at the Sparrowhawk competition. As Erec prepares for battle with Iders the people show him their support: "under al dem liute / 'got gebe ir heil hiute' / sprach ein gemeiner munt" (Er: 752-54) [Among all the people one voice spoke in common, 'May God grant you success today']. In both cases, it is apparent Hartmann wishes to emphasize that the social body, or at least parts of the social body, support the knight whom they consider to be honorable and just. And in the case of the maidens, it is apparent that although the rest of the social body can hear their collective voice, their emotional appeal finds no resonance. Third, Iwein calls the social body an *übeliu diet* (Iw: 5179), "terrible people," and entreats them to let Lunete live. Fourth, it is telling that after Lunete's accusers are defeated by Iwein they are required to suffer the same fiery fate that Lunete would have met if Iwein had been defeated (Iw: 5429-37). Hartmann does not think that this punishment was cruel or unusual. In fact, he nonchalantly emphasizes that this was a customary form of punishment with the following phrase: "Nû was ez ze den zîten site" (Iw: 5429) [That practice was observed now]. Hartmann's portrayal of Lunete's ordeal and its resolution is significant because it reveals that it is truly the members of the social body, with varying degrees of influence, and not the queen who is exerting her power and punishing Lunete.

But the social body cannot always exert its influence in matters of justice, which is observable at the end of *Iwein*. During the inheritance dispute between the late Count of Black Thorn's daughters, the social body disapproves of how the older sister refuses to share a part of her inheritance with her younger sister. As Iwein and Gawein battle each other to determine if the younger sister will receive her share of the inheritance, the social body calls for King Arthur to stop the combatants and convince the older sister to give up at least a part of her inheritance (Iw: 7273-81). They do so because they feel that the older sister is acting unjustly and to prevent the good and equally matched knights from further and unnecessary suffering. Although King Arthur feels that the older sister is incorrect, he also feels that he should not intervene because this would break with the manner in which *hovereht*, "courtly justice," is carried out through battle in this type of instance (Iw: 7321-41). It is only after the two knights recognize each other and Gawein concedes victory to Iwein that Arthur acts as judge of the court and declares that the older sister must share her "liute unde lant" (Iw: 7715) [people and kingdom]. The resolution of this dispute, Gawein's

selflessness and Arthur's wisdom, emphasizes the older sister's selfish intentions.¹⁶ More importantly, it shows that the social body recognizes the limitation of the customary infliction of pain to settle certain matters of justice.

The above examples demonstrate that the social body is sensitive to the unjust suffering of others that social control causes. A variation of this collective concern can also be observed when the social body warns the honorable knight of the grave suffering he may endure in his search of adventure. For instance, as Iwein enters the court that is held ransom by two giants, members of the social body treat him in an uncourtly manner and tell him that it would be better if he depart:

si sprâchen 'ir kumt her ze vruo:
man hete iuwer hie wol rât.
und westet ir wiez hie stât,
ir wæret vür gekêret.
ir werdet hie lützel gêret.' (Iw: 6094-98)

[The people said, 'You're here at the wrong time. No one needs you here. If you knew what's going on here, you would ride on. You're not going to get any respect here.']

It is only a short time later that Iwein learns from a female inhabitant of the city that the townspeople treat him with disdain out of goodness. For if he rides to the castle he will lose both his honor and life and cause his female companion suffering (Iw: 6130-53), as she would join the three hundred other maidens held captive by the giants. A similar warning is given to Erec as he rides into Brandigan and the Joy of the Court adventure. Although the social body's voice is merely a whisper, it is more present than the previous example. And instead of employing uncourtly behavior to deter the knight, the townspeople attempt to frighten Erec. Three times the *volk*, "people," of Brandigan lament for Enite's fate as well as for Erec, for they believe he will lose his life to Mabonagrín (Er: 8070-8118, 8159-69). Erec pretends not to hear the townspeople's warning and not to see the women beating at their chests (Er: 8113-18). In fact, he acts as if he is unconcerned and happy. He smiles, waves to them, and sings a joyful song to show them his constancy and bravery (Er: 8119-58).

While the contrast between the social body's concern and Erec's joyful demeanor certainly increases the dramatic tension generated by the knowledge that the knight faces grave danger,¹⁷ it also underlines the reciprocal relationship between the social body and the individual. Significantly, when Erec defeats Mabonagrín, the above attitudes switch. The social body of the court rejoices and praises Erec for his liberating deed (Er: 9669-78), whereas he bears concern for the eighty widows (Er: 9779-9804). Erec's concern stresses his duty to restore joy to a "vil riuwige lant" (Er: 9607) [very sorrowful land]. Iwein and Erec demonstrate awareness of their social

responsibility to rectify other's suffering by continuing their adventure despite the knowledge that they are in grave danger. At the same time, the social body of the court also feels accountable for the well-being of courtly individuals. And while this concern is directed at both Iwein and Erec, it is also focused on the ladies who accompany the knights. This concern for the female characters emphasizes the lady's precarious position in society; her well-being is dependent upon her lover and protector. Thus, the townspeople's concern supports the observation that courtly existence is not only defined by joy but also by suffering against which the social body can do little.

Just as the social body uses its voice to prevent a knight from suffering and death, its voice is heard in another context of pain, the lament. Mourning belongs to the social duties of the courtly lady,¹⁸ but the social body of the court also participates in this ceremony. For example, just as Laudine's lament is heard at Ascalon's funeral, the social body of the court, carrying the dead man to the minster and then to his grave (Iw: 1408-11), openly cries out as one: "von ir grôzen ungehabe / wart dâ ein jâmerlîcher schal" (Iw: 1412-13) [There arose a piteous outcry of profound grief]. Hartmann cleverly creates the image of a social body in pain through the sound of suffering that rings throughout the court, and which Laudine, the new ruler of her people, leads. Iwein, who wishes to be near Laudine but knows that he cannot because of the disturbance he has caused to the harmony of the court, emphasizes their collective sorrow and wrath when he exclaims "'ouwê, diz volc ist starke unvrô'" (Iw: 1432) [(a)las, these people are very unhappy]. The collective nature of the court's pain at Ascalon's death culminates when Hartmann describes the social body as a *riuwigē diet* (Iw: 1594), "sorrowful folk." It becomes apparent that like Laudine's lament, mourning belongs to the social obligation of the members of the court.

A further example of how the social body participates in the death of its king is when Gregorius' grandfather becomes mortally ill. Again, an echo of the king's two bodies can be discerned. His death affects his son, the next in line to rule over both land and people, and the social body of the court. Like the members of Ascalon's court, the people present at his deathbed, "mâge man und dienestman" (Gr: 201) [family members and vassals], physically demonstrate their sorrow for their king through emotional vocalizations and gesticulations:

hie wart grôz weinen vernomen.
ir jâmer zuo den triuwen
schuof dâ grôz riuwen.
alle die dâ wâren
die begunden sô gebâren,
als ein ingesinde guot
umbe ir lieben herren tuot. (Gr: 224-30)

[One could hear there much weeping. Their lamentations as they swore loyalty caused much grief. All there conducted themselves as good liegemen do toward their lord.]

While the social body's emotion present in this scene may be genuine, the cries and tears that are shed also represent the social obligation of sharing the family's grief and of showing respect and loyalty for a person of high social rank (Ariès, 278). The ceremonial function of tears is supported by the narrator's observation that the social body weeps at the king's funeral, which was befitting of his social status: "hie weinden man unde wîp. / ein selhe bivilde er nam, / sô ez landes herren wol gezam" (Gr: 270-72) [(Both women and men) wept. His funeral was such as well befitted the lord of the land]. This example stands in contrast to the crisis at Laudine's court because Gregorius' father can immediately fill the void created by the ruler's passing. Both examples demonstrate, however, how expressive suffering belongs to the social duty of the court and how pain exists at the societal level. Moreover, as the next section will show, pain at the societal level is often mirrored upon the court and its physical surroundings.

C. The Topography of the Court and Pain

The last category that assists in mapping the topography of the social body is the geography that demarcates the court and the life that surrounds it. The geography of the court includes the *stat*, "city," *burc*, "castle," *palas*, "palace," *hûs*, "residence," *gemiure*, "building," *vorburc*, "buildings outside the castle walls," and *markt*, "market." Just as the nobility's *lant*, "kingdom," is closely connected to the noble's self, the *hof*, "court," and other signifiers for courtly culture and civilization function in a similar fashion. It is at these locations that the social body of the court is most present. In addition, the court can symbolize the body politic, civilization, and represent a safe haven for adventurous knights traveling through the surrounding dangerous wilderness. This is not to say that the wilderness that surrounds the court comprises the geography of suffering. As Joachim Schröder points out, suffering occurs at both the court and in the forest.¹⁹ On the ideological level, the court embodies and represents the locus of joy when all is well. The pristine and wondrous courts described in Hartmann's courtly literature are meant to mirror the virtuousness of the noble inhabitants that dwell there. But the court can become "aller vreuden bar" (Er: 2989) [barren of all joy] and exhibit other physical "symptoms" of suffering when social harmony has been disturbed. Just as the earlier discussion concerning Gregorius' mother's "lîp und lant" [body and kingdom] illustrated how a damaged and ransacked *lant*, "kingdom," is a common motif which can also be metaphorical in nature, the court's physical condition and the buildings that constitute it are also sometimes revealing of the condition of the social body.

Hartmann was aware of the power of pain to the nobility in the maintenance of their authority and power in relationship to other feudal lords. These power struggles and the suffering that they cause make their way into Hartmann's works through the courts and kingdoms under siege that often provide the backdrop for his protagonists, as well as through the victims of these conflicts. A particularly stark instance of the effect of social control and the reciprocal relationship between the condition of a court and its inhabitants is when Erec comes upon an *altez gemiure* (Er: 252), "old building," as he searches for lodgings before the Sparrowhawk competition (Er: 250-69). As it turns out, this dilapidated house is inhabited by Koralus, who was once a powerful nobleman, but has fallen in social status because he has been disinherited by his *übergenôzen* (Er: 405), or "more powerful lords," in a feud (Er: 396-413). As a result, Koralus and his family are forced into a poor existence on the margins of courtly society even though his brother, Imain, is the lord of the land.

Koralus' situation demonstrates the harsh reality of the hierarchy of the court and the social body's ability to exclude members from its joys. Hartmann emphasizes the negative side of the power struggles that comprise courtly life. At the same time, by initially mirroring Koralus' fallen status with the fallen condition of his dwelling, and then by describing Koralus' fine courtly behavior despite his compromised situation, Hartmann underscores that appearance and refined surroundings alone do not define the courtly individual. The narrator cleverly contrasts the courtly modes of living, fine bedding and food, with what Koralus actually has to offer Erec, clean hay and good will (Er: 366-401). Moreover, Erec's actions reflect this message. After he wins the Sparrowhawk competition, he refuses Imain's invitation to stay in his castle and instead tells Imain that he must joyfully fulfill his obligation to his host and take quarters with him (Er: 1350-60). In addition, Erec repairs Koralus' situation and returns him to social prominence (Er: 1469-74). He sends two pack animals laden with silver and gold so that Koralus can again adorn himself with courtly attire (Er: 1804-19). He dispatches messengers from Arthur's court to Destregales to request from his father that he bestow two castles upon Koralus (Er: 1820-33) so that he could live a life-style "*als sînem adel tohte*" (Er: 1837) [befitting of his noble status]. Erec's assistance to Koralus reveals the knight's function to a society afflicted with suffering. He demonstrates his exemplary social responsibility to those in need as well as his familial responsibility to his father-in-law.

A further example for the knight's duty to relieve suffering and the court mirroring the social body is the Harpin episode in *Iwein*. In this scene, Iwein comes upon a castle and a surrounding village that has been ransacked. If it had not been for the protection that the walls of the castle provided, it appears that the castle also would have met the fate of the village:

diu burc was harte veste
 und allen wîs diu beste
 vür stürme und vür mängen:
 den berc hete bevangen
 ein burcmûre hôch und dic.
 doch sach vil leiden anblîc
 der dâ wirt was genant:
 im was diu vorburc verbrant
 unz an die burcmûre gar. (Iw: 4361-69)

[Strongly fortified, it was well protected in every way against assaults and catapults by a high thick wall that enclosed the hill on which it stood. Still, the lord of the castle had an unpleasant view, because the town buildings had been burned down, clear to the castle wall.]

In addition to the pillaged condition of the village, Iwein notices that the people of this kingdom express *trüegevreude* (Iw: 4413), “feigned happiness.” Unlike Parzival who overcompensates for his newly acquired knowledge of courtly etiquette and does not inquire as to what is causing the Fisher King and his court suffering (P: 5, 239-40), Iwein shows his courtliness and asks the king what is wrong. It turns out that the giant, Harpin, has stripped him of all of his property and ransacked his kingdom except for this castle (Iw: 4463-67). Harpin has also hanged two of his sons, has taken his last four sons hostage, and is threatening to kill them too if the king does not hand his daughter over to him (Iw: 4470-89). It is clear that the king’s defenses are almost at an end and all will soon be lost if Iwein does not aid him.

The condition of the king’s land and property mirrors the condition of the body politic. This mirroring includes the ransacked condition of his village and the saddened state of his people. In fact, the narrator describes the social body’s sorrow in terms of one physical being whose mouth laughs but whose heart actually breaks (Iw: 4415-16). The social body’s sorrow is parallel to the melancholy that the king expresses as he explains the plight of his family and kingdom to Iwein. The king’s two bodies metaphor becomes even more evident when the king equates himself with his plundered land: “dar umbe wüestet er [the giant] mich” (Iw: 4473) [that is why he is plundering me (my translation)]. Key to understanding the reciprocity that the king expresses is the Middle High German verb *wüesten*, which means to “ravage,” “destroy,” or “plunder.” By turning to a verb that is generally used to describe a ravaged land or plundered city, the king emphasizes that just as the giant threatens to end his familial line, he also threatens to destroy his people and kingdom. This observation gains more substance when one considers that the verb *wüesten* is also used to describe both figuratively and literally what occurs to Gregorius’ mother’s kingdom when it lacks a protector (Gr: 910-12). Moreover, the king is willing to lose his property and risk his life instead of letting

Harpin marry his daughter: “zewâre ê verlius ich / daz guot und wâge den lîp, / ê si immer werde sîn wîp” (Iw: 4474-76) [To be sure, I’d rather lose my property and risk my life than have her become his wife]. The king’s reference to *guot*, “property,” and *lîp*, “life,” is parallel to the “lant und lîp” [kingdom and body] formula characteristic of the body politic metaphor.

There are other instances, however, when the court’s physical condition does not mirror the state of the social body. One explanation for this is that Hartmann did not want to overload his audience with such symbolism. Another is that he wished both to heighten the effect when ghastly transgressions of courtly codes took place and stress that the joy of the court often camouflages the suffering inherent to courtly life. The *Joie de la curt* episode exemplifies this best. The narrator emphasizes the castle’s ornate beauty and perfection in great detail when Erec and his companions observe it from afar (Er: 7834-93). Erec is enchanted by its beauty and wishes to see it from the inside, even though Guivreiz has warned him against it:

sô volget durch den willen mîn,
daz ich die burc müeze sehen.
daz sol benamen geschehen.
diz hûs ist sô wünneclich
und alsô schœne daz ich
ûzen dar an kiuse wol,
ist ez etewes innen vol
daz man sol gerne schouwen,
ez enist niht âne vrouwen. (Er: 7915-23)

[Since we have come so close, come on then, for my sake, so that I can see the castle. Indeed, this is how it must be. This castle is so magnificent and beautiful that I can see very well from the outside that on the inside it is full of things worth seeing. It will not be lacking in ladies.]

But appearances are often deceiving. Just as Iwein must interpret the *trûgevreude* (Iw: 4413), “feigned happiness,” that he experiences in the Harpin episode, Erec must look beyond the beautiful trappings of the court to see its suffering. Erec is gradually given many signals that there is something seriously wrong at this court. Guivreiz not only forewarns him, but the townspeople and their king as well (Er: 8070-8118, 8159-69). The eighty widows dressed in black, the lovely *vrouwen*, “ladies,” that Erec anticipates although not in this saddened condition also point to the suffering at wondrous Brandigan (Er: 8295-8305). The signals, both verbal and physical, culminate in Mabonagrîn’s mutilation of his defeated opponents in the park (Er: 8787-92). All of these symptoms of societal suffering show how the joy that is supposed to be embodied in the extraordinary outward appearance of the city and castle is a façade and how this

beautiful backdrop makes the events that take place here seem even more maniacal than if they had occurred in a place associated with pain and suffering (Schröder, 250).²⁰

This chapter concerning the social body and pain has shown that pain is an integral part of courtly life, yet holds a precarious position at the court. Pain continually appears amidst the pomp and refinement that comprise the body politic. Moreover, pain represents social control, whether in its physical or diffuse forms. It is at this level that Hartmann realizes the symbolic potential of pain and suffering. Even though pain or the threat of pain is an accepted means with which the nobility enforces social control, when pain occurs within the social body of the court it often indicates that society is not well, often because the power that pain represents has been abused. Hartmann does not simply use the symbolic potential of pain within the body politic to demonstrate both the maintenance and disturbance of the status quo. His works show that pain exists in a type of dialogue between society and the individual, one marked by the belief that if the ideal of civilization portrayed in courtly literature is to be achieved, the social power that pain represents must be used with measure. Just as it is the heroic knight's difficult task to traverse through the topography of pain that exists within courtly society, recognize this suffering, and do his best to aid those in need in order to restore social harmony, this obligation of dealing with suffering also belongs to the social body, which is to use its voice in social concerns.

Hartmann's diffuse use of the body politic metaphor in conjunction with pain surprisingly brings the social body's presence and influence to the foreground in works that traditionally have been interpreted for the central role that the hero plays. This foregrounding of the social body's influence, both positive and negative, points to the state of flux, the growing pains so to speak, of a society in transition. Because Hartmann portrays the social body's pronounced role in the infliction and alleviation of pain, he is suggesting to his audience that in order to attain the ideals embodied in courtly literature, every member of the social body must consider how his or her actions affect the well-being of the court.

Notes

1. Burkhardt Krause, "‘*er enpfienç diu lant unt ouch die magt*,’ die Frau, der Leib, das Land: Herrschaft und *body politic* im Mittelalter," in *Verleiblichungen: Literatur- und kulturgeschichtliche Studien über Strategien, Formen, und Funktionen der Verleiblichung in Texten von der Frühzeit bis zum “Cyberspace,”* ed. Burkhardt Krause and Ulrich Scheck (St. Ingbert: Röhrig Universitätsverlag, 1996), 62; hereafter cited in text.

2. See Robinson; Gundry.

3. A particularly telling example for the political function of this imagery is found in iconography. The frontispiece of the Aachen Gospels from approximately 975 A.D. depicts Otto the Second entirely surrounded by Christ's mandorla and with his head and shoulders in heaven, whereas his lower extremities, his torso, arms, and legs, are separated by a white veil. His entire body and the throne upon which he is sitting are held high by a pregnant mother earth. This portrayal propagated the idea that Otto possessed the power to rule over both the secular and religious realms (Kantorowicz, 61-78; Krause, 58-61).

4. *Die Minneburg*, nach der Heidelberger Pergamenthandschrift (CPG. 455) unter Heranziehung der Kölner Handschrift und der Donaueschinger und Prager Fragmente, Deutsche Texte des Mittelalters, ed. Hans Pyritz, no. 43 (Hildesheim: Weidmann, 1991).

5. The following observations concerning Middle High German designations for the social body are based upon information derived from the *Deutsches Wörterbuch*, ed. Jacob Grimm and Wilhelm Grimm, 16 vols. (Leipzig, 1854-1954); R. A. Boggs, *Hartmann von Aue: Lemmatisierte Konkordanz zum Gesamtwerk*, vol. 1 (Nendeln: KTO Press, 1979).

6. Karl Schmid, "Über das Verhältnis von Person und Gemeinschaft im früheren Mittelalter," *Frühmittelalterliche Studien: Jahrbuch des Instituts für Frühmittelalterforschung der Universität Münster* (Berlin: Walter De Gruyter & Co., 1967): 248-49. Schmid explains that in the early Middle Ages the basis for communities was ruling families that centered around one liege lord who possessed the most social influence.

7. M. M. Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist, trans. Caryl Emerson and Micheal Holquist, 11th ed. (Austin: University of Texas Press, 1998). Even though Bakhtin's observations regarding differing voices are made in the context of his analysis of the novel, his concept of *heteroglossia* is still a productive tool with which speech can be analyzed in courtly literature. For recent studies on German medieval literature that use Bakhtin's theory, see Francis G. Gentry, "Silent that Others Might Speak: Notes on the *Ackermann aus Böhmen*," *The German Quarterly* 67, no. 4 (1994): 484-92; Arthur Groos, *Romancing the Grail: Genre, Science, and Quest in Wolfram's "Parzival"* (Ithaca and London: Cornell University Press, 1995); Ernst Ralf Hintz, "Differing Voices and the Call to Judgment in the Poems of Frau Eva," in *Medieval German Voices in the Twenty-first Century: The Paradigmatic Function of Medieval German Studies for German Studies*, ed. Albrecht Classen (Amsterdam and Atlanta: Rodopi B. V., 1999), 43-59.

8. The same can be said about the resolution of legal matters or disputes in the Middle Ages. Borst discusses how jurisprudence often was decided through an oscillation between social groups. Those of lower social standing could even disagree with nobility of high standing without fearing retribution.

9. Georges Duby, *The Knight, the Lady, and the Priest: The Making of Modern Marriage in Medieval France* (New York: Pantheon Books, 1983), 119-24; hereafter cited in text.

10. Duby points out that both the nobility's immediate family and vassals were involved in matrimonial decisions.

11. For a detailed study regarding leprosy in the Middle Ages, see Saul N. Brody, *The Disease of the Soul: Leprosy in the Medieval Literature* (New York: Cornell University Press, 1974).

12. The use of this metaphor is common to courtly literature of the High Middle Ages. A prominent example is found in Wolfram von Eschenbach's *Parzival*. Anfortas' physical pain is mirrored in the suffering of his court in the Grail world (P: 5, 231-32).

13. Cf. Lassahn. She makes a similar observation and succinctly describes Arthur in *Parzival* as "a mythical being," who "is disembodied" (144).

14. Bumke points out that the courtly festival was organized around legal matters like weddings, coronations, knightings, and peace accords. The public nature of settling legal matters carried over from the Germanic tradition of the "Thing," in which the members of the social body, acting as witnesses, would gather around the participants of the dispute.

15. Bumke explains that stewards were influential at the court because the ruling family selected them.

16. For a detailed discussion concerning the consequences of the individual's intentions versus his or her actions to courtly society, see Rüdiger Schnell, "Abaelards Gesinnungsethik und die Rechtsthematik in Hartmanns *Iwein*," *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 65, no. 1 (1991): 15-69.

17. Christoph Cormeau, "Joie de la curt: Bedeutungssetzung und ethische Erkenntnis," in *Formen und Funktionen der Allegorie*, ed. Walter Haug (Stuttgart: Metzler, 1979), 195-96.

18. Cf. my discussion in chapter four, section A., regarding the female lament, especially in the context of the social body of women at the court.

19. Joachim Schröder, "Zu Darstellung und Funktion der Schauplätze in den Artusromanen Hartmanns von Aue" (Ph.D. diss., Marburg, 1972), 280; hereafter cited in text.

20. Schröder refers to the heightened effect of suffering when it occurs in a location in which joy is expected as the *Gegensatzfunktion*, "contrasting function."

Conclusion: *nâch disem ellende. / hie hât diz liet ein ende*

I. THE MEANING OF PAIN IN HARTMANN

Body parts, wounds, scars, blood, disease, violence, mortification of the flesh, ostracism, and healing—how does this examination of the body in pain contribute to a greater understanding of Hartmann von Aue's works? In contrast to earlier studies that examine aspects of pain and suffering in Hartmann and overlook or de-emphasize the physicality of pain, this study turns to the most immediate locus of pain and suffering, the physical body, in order to analyze the meaning of pain to courtly culture. While Hartmann introduces the Arthurian romance to Germany and constructs an ideal image of courtly civilization that centers around a refined and disciplined courtly body, the ubiquitous presence of pain in both the physical body of the individual and the social body of the court proves that he does not simply present a model, but also a critique, of courtly culture. Quite possibly Wapnewski's observation that Hartmann simultaneously introduces and breaks the standards that define courtly culture, his so-called conversion to an anti-courtly attitude, is well founded (214-25).¹ Hartmann's criticism of courtly culture can be discerned through his demonstration of how the social pressures of courtly life, and conversely the complacency that such a privileged life brings, can lead to pain and suffering. Hartmann depicts clearly how the very ideological system that informs courtly life and the actions that comprise courtly ideology, like placing the courtly lady on a pedestal, pursuing *minne*, "love and desire," or seeking out tournaments and combat for honor, can cause both the physical and social bodies suffering. Moreover, Hartmann shows that the *lîp*, "body," represents both a source of conflict and a resolution of suffering. Bodily pursuits of love and knighthood lead the individual astray and negatively effect the lady's or knight's position in society. In fact, the physical body in pain acts as a warning sign that the lady or knight must recognize, react to, and alleviate in order to attain the ultimate goal of joy at the court.

Hartmann's works depict the symbolic potential of the anatomy and physical signs of pain. In doing so, they create a distinctly medieval signification system of pain that at first glance appears to idealize the effects of suffering (Jones 1993; Bein). Upon further examination, though, signs of pain serve to indicate that the social control and social mores paramount to courtly culture have either been transgressed or enforced. This function of pain reveals that Hartmann does not entirely renounce the appearance of pain and suffering in courtly culture. Rather, he explores both the limitations and possibilities that pain presents to medieval society. The dual and complex nature of the meaning of pain points to the fact that pain possesses a wide range of functions in Hartmann, all of which are socially constructed and culturally determined. In essence, pain either empowers or disempowers courtly individuals and informs their subjectivity and definition of self. The knight's impassive acceptance of life-threatening pain defines his identity and his inclusion in the social order of knighthood. Moreover, the infliction of pain represents the form of social control to which the knight turns to maintain his social status and protect the social harmony of the court. At the same time, the overzealous use of the power of pain can threaten the knight's identity, either through his own doing or at the hands' of others who are aware of the ability of pain to cause suffering. Essentially, Hartmann suggests that while the power of pain is important to the resolution of conflicts in courtly society and the maintenance of courtly ideals, courtly conventions and behavior should regulate its infliction.

In the case of women, Hartmann's works portray two aspects of pain. First, he considers pain to be a part of the essence of their gender. Courtly women openly express pain either verbally or physically upon their bodies for their lover because this belongs to their social duties at the court. The lady suffers as a result of the male pursuit of honor and social betterment or she experiences pain when she uses her voice in attempt to take part actively in the affairs of men. The courtly lady's suffering reflects her secondary role at the court and her fate as a passive victim of the power struggles that surround courtly culture. Second, while pain and the threat of pain subjugate the lady to a passive existence, pain also represents an acceptable means with which she can gain agency and "self"-control—as long as the infliction of pain remains socially acceptable and adheres to her gender.

Pain as a form of agency also occurs in the context of penitential practices. While pain acts as a warning sign signaling moral corruption, pain also becomes a profound means for men and women to transcend their corrupted selves, demonstrate spiritual devotion, and attain salvation. The knight also turns to this a function of pain in order to rectify his social status and the honor of his court.

Pain is an important force that constantly appears in and around the court, profoundly affecting its members. This does not imply that Hartmann's image of courtly culture is simply a culture of pain and suffering; rather, pain is important to courtly culture. This distinction indicates the problematic position that pain holds within this literature. While the cultural attitudes towards pain in courtly literature clearly reflect that pain is an accepted means to uphold the nobility's political hegemony and further a knight's honor and reputation, pain's negative consequences are revealed and felt—often by women. And yet, the fact remains that suffering experienced by the individual, whether female or male, or by entire communities, either because of violence and aggression or by social pressures exerted by the social body, is often integral to the function of courtly society.

Pain and suffering are daily occurrences within the court that are dealt with and may actually prove an advantage for one at the disadvantage of another. This vacillation between the positive and negative effects of pain occurs because pain ultimately represents a form of power and is a reflection of power struggles. The power that pain represents in Hartmann reveals that he was not merely changing the conventions of courtly literature. He was presenting a positive image of a new and influential social order that was emerging in the twelfth century and of which he was a part, namely, the *ministeriales*.² In doing so, Hartmann is critical of feudal society and the absolute power of the king. This helps to explain why the knight in Hartmann's courtly world is instrumental in the maintenance of social harmony and justice. Hartmann's new image of knighthood includes protagonists who embrace, accept, and believe in the power of pain, but also combat its effects and attempt to rectify the suffering of others resulting from the abuse of the power of pain.

However, pain remains an enigmatic force in Hartmann's courtly world. It does Hartmann's works a gross disservice to compartmentalize the meaning of pain to courtly culture. Past scholarship has reduced the role of pain in Hartmann to formulaic descriptions, that is, pain solely as an inner-motivation that reflects Christian beliefs (Maurer), or pain as the loss of joy (Eroms). While these observations are important, they represent just single pieces of the complex puzzle of pain that Hartmann constructs. Hartmann's works depict the complicated and multifaceted nature of experience, representing both the averseness of the human condition and the possibilities that embracing and overcoming suffering mean to the development of the individual and the evolution of civilization.

II. THE FUTURE OF APPLYING BODY STUDIES TO GERMAN MEDIEVAL LITERATURE

When looking closely at the body in pain in Hartmann, it becomes apparent that the concepts of the individual and the self are an integral part of

this discussion. This emphasis upon the individual occurs in part because the concept of the self is tied by necessity to the physical body. In addition, the methodological approach of this study emphasizes the reciprocity between the physical and social bodies in the derivation of knowledge and power. The body is the site upon which the mores and codes of behavior of courtly society are reflected and enforced. An issue that immediately arises is what happens when one infuses a traditional humanistic approach with the new discourse of social constructionism. This approach may at first appear to map the idea of the sovereign self and individuality located in the Modern Age within the cultural and historical setting of the Middle Ages. This apparent intrusion of the modern sense of self occurs in part because the focus upon the meaning of body motifs diverts attention away from the theological apparatus that comprises the medieval notion of self. Upon closer examination, one finds through Hartmann's prominent positioning of the body within his works that body studies provide a new and fruitful manner in which to approach his literature. Through the depiction of the body, one can discern that during a transitional time in medieval society Hartmann was exploring different aspects of a distinctively medieval concept of self that extends beyond a notion of individuality solely grounded in religious belief. This observation may well confirm other studies that have argued that the individual and the sense of self were discovered during the twelfth century (Morris 1987; Bynum 1982, 82-109). More importantly, by concentrating upon body motifs, a body study reaffirms conventional approaches to Hartmann's texts from a different perspective while also shedding new light on areas in Hartmann studies that have been neglected, in this case the meaning of physical pain.

The import of body studies and social constructionism extends beyond the relatively narrow focus of Hartmann's oeuvre. It is beyond the scope of this study to investigate the full range of meaning that physical pain possesses in both earlier and later medieval works. However, it is apparent that Hartmann's positioning of the body in pain exists within a continuing medieval discourse concerning physical pain that can be discerned through the depiction of the body in literature and other medieval cultural artifacts. The methodology that this study set up intended to demonstrate that it is possible to discern a variety of medieval attitudes towards pain in courtly literature.³ Moreover, this methodology can be applied to other texts and genres in order to observe possible paradigm shifts within this discourse and signification system of pain. For instance, it would be productive to analyze further how Hartmann's portrayal of the body in pain differs from the earlier saga and epic traditions. One could examine, for example, the *Edda*, that is, the *Wielandlied*, *Sigurdlied*, *Atlilied*, and *das Lied von Ermanarich*, compile a catalogue of body motifs and signs of pain, and then compare them with Hartmann's usage and other instances for courtly

literature of the High Middle Ages. In doing so, one could discern how Hartmann uses some motifs while changing the meanings of others.

This area is yet to be explored, reflected in the fact that only a few studies exist that consider the prominent position of the body in the *Nibelungenlied*.⁴ The *Nibelungenlied* would provide an excellent opportunity to observe any changes in attitudes towards pain, or possibly the coexistence of a more Germanic attitude with a newer courtly understanding of pain, as these elements already exist side by side in the work. This includes the development of the concept of the medieval self and evolution of the prominence of the knight in society. In addition, the complexity of the Germanic understanding of pain could be explored and the idea that a solely impassive attitude towards pain informs the Germanic system of vengeance could quite possibly be called into question.

Another fruitful area of study would be to investigate the position of the body in pain in other European courtly literatures and romances. Following this suggestion, a useful approach would be a comparative study that traces the changes in the depiction of the body in pain from the Old French sources to Middle High German texts. Possibly, one may observe that Hartmann changes the depiction of the body in pain so that it would appeal to the sensibilities of his German speaking audience. In this manner, one could differentiate when Hartmann was playing with the aesthetic conventions of courtly literature and when he was providing social critique of German feudal society.

By analyzing the changes in the depiction of the body in pain in other courtly works, one could also trace the evolving female position to pain. One telling approach would be to study the changing psychology of pain in medieval culture beyond its religious context of penance. Because women are associated with suffering and Hartmann uses their bodies and voices to express pain and suffering for themselves, the knight, and the court, an investigation that looks closely at female pain and the medieval psychology of pain could uncover new aspects of the medieval mind. One work that could offer a good starting point for this study and whose poet was influenced by Hartmann von Aue is Gottfried von Straßburg's *Tristan und Isold*. Isold of the White Hand's psychological breakdown may represent a continuation of Hartmann's discourse on female suffering. A further relevant text that continues this discussion of women and pain is Wolfram von Eschenbach's *Parzival*. Without providing a detailed analysis, it is apparent that Wolfram, who comments on Hartmann's *Erec* and *Iwein* in *Parzival*, also considered the negative consequences that male conquests brought courtly women. One need only consider the countless women who suffer because of embracing or renouncing the ideology of courtly culture (Lassahn, 50-51).⁵ Unlike in Hartmann, female suffering culminates in a more extreme form—Wolfram does not exclude women from suffering death as Hartmann does. This innovation may point to Wolfram's critique

of the ideals that courtly culture represents and the subjugated position of women within medieval society.

Looking beyond the High Middle Ages, a final area to which body studies could greatly contribute is late medieval literature. Caroline Walker Bynum has proven in her research concerning saints' *vitae* and hagiography how body studies can increase our understanding of the medieval world. Bynum's research has changed the manner in which asceticism is viewed and has revealed gender differences in the medieval experience of pain. But more work is needed in the secular context of pain in the later Middle Ages. Within courtly literature, one can observe a certain level of idealization of pain and suffering. But what occurs as courtly literature and culture lose their popularity and relevance? Does the manner in which pain and suffering are depicted also change? How does the meaning of pain change and how does this change relate to innovations in society? And does the development of medical knowledge and practices change the attitude towards pain? These questions and others must be left for others to investigate. What becomes apparent is that the physical body and the motifs of pain as they are found in medieval literature provide a means in which the medievalist can map medieval attitudes towards pain. Only after more studies attempt to decipher the medieval signification system of pain present in literature within the broader framework of its cultural and historical context will the complexities of a multifaceted issue such as pain be understood more fully.

Notes

1. Peter Wapnewski introduces the idea of Hartmann's *gegenhöfische Wendung*, "anti-courtly attitude," in his *Hartmann von Aue*, 7th ed. (Stuttgart: Verlag J. B. Metzler, 1979).

2. Hartmann describes himself as a *dienstman* (AH: 5). This term refers to nobility of lower status who served more powerful lords but also sometimes improved their social position at the court.

3. Rey stresses the importance of looking at medieval art and literature for coming to a better understanding of how the medieval individual understood pain. In most cases, these artifacts are the only windows that the scholar has in which to view medieval attitudes towards pain (44-49). Also see Duby (1994), 168-73.

4. See Willson's study regarding the meaning of blood and wounds. This study limits its focus to the religious significance of the two motifs to the work. Also see Britta Simon, "Courtly, Heroic, Fragmented: Bodies and Gestures in the *Nibelungenlied*" (Ph.D. diss., University of Washington, 1998), abstract in *Dissertation Abstracts International* 59 (1999): 3447-48; Monika Schausten,

“Der Körper des Helden und das ‘Leben’ der Königin: Geschlechter- und Machtkonstellationen im *Nibelungenlied*,” *ZfdPh* 118, no. 1 (1999): 27-49.

5. One need only consider a few examples in *Parzival* to demonstrate that male conquests cause female suffering: Parzival’s mother, Herzeloyde, removes herself from the court after Gahmuret’s death in order to keep Parzival ignorant of his noble origin and courtly life, and dies soon after Parzival’s departure; Jeschute is forced to suffer unjustly because her husband, Orilus, believes that she had betrayed her purity and honor with another lover, namely, Parzival; Sigune also removes herself from courtly culture after her lover, Schianatulander, dies. She wanders, laments, and prays over his dead body until she, too, meets death.

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Appendix A

TABLE ONE: THE ANATOMY OF PAIN

<u>Body Part (MHG)</u>	<u>Male</u>	<u>Female</u>
Head (<i>houbet</i>)	hit and stunned in battle, decapitated in defeat, vulnerable if bare	trope of self-hurt, bowed in shame
Face (<i>antlütze</i>)	trope of health, marked in dishonor	expressions of sadness
Cheek (<i>wange</i> , <i>under den ougen</i> , <i>hiufel</i>)	red with shame	pain, sorrow, despair, fear
Eyes (<i>ougen</i>)	vulnerable spot, bright as sign of health, red with anger, tears, “become dark” or fail (unconscious)	tears, red with tears, reveal pain and anxiety
Ears (<i>ôren</i>)	deafened by blow to helmet	none
Mouth, tongue = voice (<i>munt</i> , <i>zunge</i>)	knight is normally silent when in pain, but speaks out in unison with social body	hit in anger, openly expresses pain and suffering
Nose (<i>nase</i>)	none	pale with anguish
Hair (<i>hâr</i>)	matted, dirty, unkempt, torn in anguish	torn in anguish

<u>Body Part (MHG)</u>	<u>Male</u>	<u>Female</u>
Beard (<i>barte</i>)	matted, dirty, unkempt	none
Brain (<i>hirne</i>)	insanity	none
Neck (<i>halse</i>)	vulnerable spot, shield held high to protect it	none
Chest/Breast(s) (<i>brust/brüsten</i>)	sign of strength, struck in battle through shield, beaten in lamentation and penance	beaten and torn at in lamentation, trope of self-hurt
Heart (<i>herze</i>)	with blood, a metaphor for painful and unreciprocated love, psychological distress	sorrow, despair, sacrifice
Side (<i>sîte</i>)	injured in battle, wound reopens	none
Shoulder(s) (<i>ahsel</i>)	torn, clawed	none
Back (<i>rücke, brat</i>)	torn, clawed, lashed, figurative “bear guilt and responsibility”	none
Arms (<i>arme</i>)	vulnerable limb in battle, bound to restrict movement	bound
Hand(s) (<i>hant/hende, viuste</i>)	“instrument” to inflict pain on others and self, holds weapons, symbol of instrumentality to society, symbol of power, “fists” used to described damaged shield	“instrument” to inflict pain on self
Leg(s) (<i>bein</i>)	vulnerable limb in battle, bound to restrict movement	bound
Thighs/shins (<i>shenkel</i>)	travel worn, sign of pilgrimage	none
Knees (<i>knie</i>)	fallen to when knight is struck with a mighty blow, improper to strike another below, used to kneel on an opponent in victory, knelt on as an act of penance	knelt on as an act of penance

<u>Body Part (MHG)</u>	<u>Male</u>	<u>Female</u>
Feet (<i>vuoz</i>)	travel worn, sign of pilgrimage, head falls to feet when unconscious	none
Skin (<i>hût, lich</i>)	hangs in shreds, marked with scars	reddens with pain, blushes in shame
Bones (<i>gebeine</i>)	self-emaciation	none

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Appendix B

TABLE TWO: SIGNS OF PAIN

<u>Sign of Pain (MHG)</u>	<u>Male</u>	<u>Female</u>
<u>Condition of skin:</u>		
Pale (<i>bleich</i> , <i>totvar</i> , <i>riuwevar</i>)	near death, extreme pain, unhealthy condition	unhealthy, sorrow
Blush (<i>schamerôt</i>)	embarrassment, shame, sorrow	embarrassment
Black (<i>swarz</i> , <i>ruozvar</i> , <i>wilde varwe</i>)	sign of uncourtly or uncivilized existence, melancholy	none
Wound(s) (<i>wunt</i> , <i>tôtwunden</i>)	weakened condition, personal and recognizable physical trait, sign of battle	none
Mark/injury (<i>mâl</i>)	shame, dishonor, <i>Memorialzeichen</i> , “recognizable sign or mark”	shame, dishonor
Scar (<i>mâse</i> , <i>versweren</i>)	healing, pain stops	none
Boils, leprosy (<i>miselsuht</i>)	Divine punishment	none
Blood (<i>bluot</i> , <i>bluotec</i> , <i>bluoten</i>)	effort in battle, metaphor and “verbalization” of pain, proof of killer’s existence, signifies equal combatants	extreme and unjust violence, possesses power to heal

Sweat (<i>sweiz</i>)	effort in battle	none
Tears (<i>trahen</i> , <i>weinen</i>)	sadness, compassion	sadness, despair, embarrassment
Emaciation (<i>gewichen</i> , <i>mager</i>)	self-starvation, penance	captivity, penance
Nakedness/bare (<i>blôz</i> , <i>bar</i> , <i>nacket</i>)	humiliation, self-humiliation vulnerability, uncivilized	humiliation, self- sacrifice
Bandage (<i>phlaster</i>)	cover and heal wound	create and pro- cure, magical

Vocalizations:Sigh/groan (*sûft*,
siuften)Scream (*schrîen*,
wüefen)**Male**psychological pain,
sympathyextreme pain, loss of self-
control and agency**Female**

sorrow, despair

anger, despair,
concern, motif
of helplessness

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